

LENGTH
(Vitaphone)
7256 Feet

RUNNING TIME
80 Minutes

FIRST NATIONAL
AND VITAPHONE
REG. TRADE MARK

TALKING



PICTURES

Order Your
TRAILER
NOW!

321 WEST 44th STREET

NEW YORK, CITY, U. S. A.

MAKE YOUR WHOLE TOWN "SUNNY"
WITH MARILYN MILLER

STAR OF "SUNNY"



Marilyn Miller
the new Sweet-
heart Of The
Screen in the title
role of "Sunny."

Cut No. 1
Cut 30c
Mat 10c

ROUTINE STORY

(This contains all the dope on "Sunny" and is prepared for release within two or three days before the picture comes to your theatre.)

Marilyn Miller will ride to added fame in her most successful vehicle, "Sunny," when it arrives at the Theatre on next according to Manager

Mr. who saw a preview of the picture a few days ago, said it is without a doubt the greatest work that this great little star has done. The film version adheres faithfully to the story outline which distinguished the stage musical comedy, and Manager is confident of the picture's amusement value.

The story is that of a little English girl in a circus, played by Marilyn Miller. She loves a rich young scion of the aristocracy, but is quite unaware of the depth of her feelings. In fact he scarcely gives her a thought, and is himself engaged to a girl who has been brought up with him. The little girl of the circus merely amuses him.

The action develops to the point where the wealthy young man (Lawrence Gray) comes to realize the affection of the petite circus performer—comes to realize it and to reciprocate it. The realization comes just at the time Sunny is about to marry a fellow-performer who is going to America. She, too, wants to go to America because she cannot stand England, where her love is not returned. And so she persuades Joe Donahue to marry her so that she can enter the States as a married woman under the immigration laws.

The exciting, romantic climax that takes place at this point will have a universal appeal, Manager assures patrons of the Theatre. First National has spared no expense in preparing moviegoers for the big moment of this big picture, he said yesterday.

In addition to the star and the supporting male lead, Lawrence Gray, there are such well-known and capable stage and screen celebrities as Inez Courtney, of the Broadway stage; Joe Donahue, brother of the late Jack Donahue; O. P. Heggie, Judith Vosselli, Clyde Cook, Barbara Bedford and any number of genuine circus stars. The music is the product of the genius of Jerome Kern, whose "Who?", which made a nation sing, remains in the film version of "Sunny," and who has written a new, special song for Miss Miller. He worked in collaboration with Oscar Hammerstein II. William A. Seiter directed the picture. The musical direction was the work of Erno Rapee; Theodore Kosloff, formerly of the Russian Imperial Ballet, directed Miss Miller's dances.

"Sunny" was viewed by several satisfied millions during its three-year run in the New Amsterdam Theatre in New York, and by many thousands more in its triumphant tour of other cities. Manager and his staff are prepared to greet extra-capacity audiences at the Theatre during the cinema run of "Sunny." The play was adapted by Humphrey Pearson and Henry McCarty. Ernest Haller was in charge of the camera work and LeRoy Stone edited the film.

Brief Outline of the Story of "Sunny"

(Publication Prohibited)

Tom Warren and some of his friends visit the circus in which Sunny is a dancer and performer. They have met previously and Sunny has fallen in love with Tom, though he has never realized his love for her. Wendell-Wendell, who also loves Sunny, has obtained her father's consent to their marriage, but when Sunny hears of this she indignantly refuses and threatens to run away. Tom's interest in Sunny reawakens but he tells her he has time only to say hello and goodbye as he has to make the boat.

Peters, Sunny's father, has taken her clothes away so she goes in her clown costume to see Tom off for America. On the same boat is Jim, who is in love with Weenie. She has promised to wait for Jim. Peters has also gone to the boat to negotiate the sale of Sunny's dog. One of the officers, mistaking Sunny for a stevedore, commands her to hurry with the loading of the boat, and she walks on board pushing a loaded hand-truck.

The crowd learns that a stowaway boy is on board and everyone contributes to pay for his passage. Then they discover that it is Sunny, and she is induced to act as dancer and entertainer to pay for her passage. Peters is put to work swabbing decks. Sunny learns that she cannot enter America without a passport, but is determined to remain near Tom despite the fact that he is engaged to Marcia Manners. Peters accuses Jim of having lured her aboard and tells Sunny that unless Jim does the right thing by her, she will have to go back to England and marry Wendell-Wendell. Jim agrees to the marriage so that Sunny may enter America, but the marriage is to be immediately annulled. In England, Wendell-Wendell tells Weenie of Jim's perfidy.

Jim has established a gymnasium at a popular resort and is getting a divorce from Sunny. Weenie and Wendell-Wendell come to the gymnasium and Jim vainly tries to explain the situation to her. When Marcia hears Sunny tell Tom that she knows he loves her, she states that their engagement will be announced at the fox hunt ball that night.

Sunny dances at the ball and says goodbye to Jim, tells him to say goodbye to Tom for her as she is returning to England. When Tom learns this, he tells Jim that he is going to explain things to Marcia, but she overhears him and says that it will not be necessary inasmuch as she knows he loves Sunny. Their engagement is broken. Tom rushes in just as Wendell is loading Sunny's bags into a car and proposes to her—and, of course, she accepts.

SUMMARY

"Sunny" is a delightful comedy-romance in which Marilyn Miller enacts the same role she played on the stage. It will appeal to every class and type of audience. Marilyn Miller sings and dances which is part of the story. The story opens in a circus, but most of the plot is enacted on board an ocean liner and in the center of Long Island society. It has "family patronage" appeal!

A GREAT CHANCE FOR INSTITUTIONAL COPY

"Sunny" gives you a chance to step out of the usual "picture exploitation" and sell your institution. "Sunny" is the kind of a picture that builds invaluable prestige, but you can carry it further by using the following ideas in your advertising:—

You sell the "comfortably cool" idea in the summertime, why not sell the "comfortably warm" idea in the winter? The following copy will do the trick:—

Step out of the cold and into the warmth of "Sunny's" radiant charms!

The brightest spot in town. Glowing with the radiance of Marilyn Miller as "Sunny."

You'll forget the cold in the sunshine of her smile!

If Winter Comes—Sunny will turn on the heat!

THE TEN STAR CAST!

Look over the names. Everyone means money. Give them ALL a play wherever you can.

Sunny	MARILYN MILLER
Tom Warren	Lawrence Gray
Jim Deming	Joe Donahue
Wendell-Wendell	Mackenzie Ward
Peters	O. P. Heggie
"Weenie"	Inez Courtney
Marcia Manners	Barbara Bedford
Sue	Judith Vosselli
Sam	Clyde Cook
The Barker	Harry Allen
First Officer	William Davidson
Second Officer	Ben Hendricks, Jr.

GET YOUR EXPLOITATION SET NOW EVERY STUNT A WINNER! EVER

WHAT IS A GOOD CAMPAIGN?

1. Enough playing time for the trailer.
2. A good lobby.
3. A good newspaper campaign.
4. A good exploitation campaign.
5. A good publicity campaign.
6. At least one good newspaper contest.

Ideas do not sell tickets until they are carried out. And it is the way that they are put into effect that reflects true showmanship.

If you're a showman here's your chance to show it for "Sunny" is a once-in-a-great-while picture.

Co-operative Newspaper Advertisement

Basing your lead on the line "Everything Is Sunny Now," your newspaper ad solicitor can undoubtedly secure enough advertising from local merchants to make a co-operative double page ad in one of your local newspapers. In fact, with a little energetic salesmanship you can have a complete section of your newspaper and here's the way to do it:

1. Get the advertising solicitor of your liveliest newspaper to solicit local merchants for this co-operative ad. He has a great lead and convincing argument with a line like "Everything Is Sunny in (Fill in the name of your town.)," inasmuch as it counteracts the opinions of the buying public regarding the economic depression and loosens the rubber bands on the public's bank roll.
2. Give the advertising solicitor names of prospects that you think are live ones.
3. Give him letters of introduction to the merchants of your acquaintance.
4. Have the newspaper editor interview the leading men of your town regarding the economic condition of the town and their opinion on the slogan "Everything Is Sunny Now."

If a concentrated effort is made to get enough stories from the leading officials of the city and enough ads from the local merchants a live wire newspaper could get enough material to at least fill a four page section. If this is accomplished it would be well for you to have reprints of the section made and distributed throughout the town. It's a great idea that a live-wire newspaper will surely entertain.

AN UNUSUAL NOVELTY



The above illustration is printed on a card in black and white, slightly larger than illustrated above. Underneath the illustration are the instructions that tell the reader to paint water over the surface of the card and see it in full color. As the water touches the surface, six beautiful and striking colors appear with copy telling about the picture. A brush is not necessary, a soft stick or match, a piece of cotton or a rolled piece of paper will do the trick.

THESE LOW PRICES GIVE YOU A CHANCE TO USE LARGE QUANTITIES:

1,000 including Theatre imprint	\$7.00
3,000 " " "	19.00
5,000 " " "	30.00
10,000 " " "	55.00
20,000 " " "	100.00

(Ed's Note:—I have before me several clippings from many newspapers regarding the above novelty. Notices like "Without a doubt the most remarkable feature in advertising since the introduction of Artgrave" from the St. Louis Globe Democrat are numerous. We recommend this unusual and effective novelty without reserve. We believe it is one that will be carried into the homes of the recipients, taking your message to an entire household. Children will undoubtedly show them to their friends and relatives, giving each card a minimum of five readers.)

ORDER DIRECT FROM
INVISIBLE COLOR-PRINT SALES CO.
25 East 26th Street, N. Y. Tel. Ashland 3766

Stickers

Have a quantity of two color stickers about three inches square printed and distributed throughout the town reading:

"Everything Is
SUNNY
Now because
MARILYN MILLER
is back again
in a bigger, brighter
and better picture
than 'Sally'!"

Teaser Campaign

Make up teaser one sheets or half sheets or window cards reading "Everything will soon be Sunny in (fill in name of your town)." Paste them everywhere. Tack the window cards all around town. Follow this campaign up with "Everything is Sunny now because Marilyn Miller is back again in a bigger, brighter and better picture than 'Sally'."

Song Tie-Ups

Harms, Inc., publishers of the theme song "Who," which has been retained from the original play, will publish "I Was Alone," a new song written by Jerome Kern and sung by Marilyn Miller in the picture. As we go to press no definite arrangements have been made for the printing of musical accessories by Harms, Inc. However, write to them at 65 West 45th Street, New York City, and they will be glad to supply you with all of the material they prepare, if they prepare any. This will give you a great chance to tie-up with all radio and musical stores, orchestras and other places where the plugging of "Who" or "I Was Alone" will help your box-office.

Bank Tie-Up

Banks are always looking for unusual ideas to sell their institution to the public. If you play this picture during the winter or spring suggest the following tie-up to the bank:

**EVERYTHING WILL
SOON BE SUNNY.
SAVE TODAY TO GET
THAT RAY OF SUNSHINE
TOMORROW.**

With this card as the central unit you can build an interesting window display around it with stills from "Sunny" and your theatre billing.

IMPORTANT

Undoubtedly with a picture of the box office prospects of "Sunny" you will do everything in your power to give it a great send off. If your local conditions permit, arrange for a reserved seat preview prior to the opening day. Invite the most prominent people of your town. Send daily stories to the newspapers of those who have signified their intentions of attending. Make it a full-dress affair. Build it up as a big exclusive event. You may have to run this as a midnight show after your regular feature or, if conditions permit, you can start it at eight-thirty. No matter which way you run it make it a real big tag.

OFFICIAL BILLING

First National Pictures, Inc.	25%
Present	
MARILYN MILLER	100%
in	
"SUNNY"	75%
With	
Lawrence Gray, Joe Donahue, O. P. Heggie	20%
Inez Courtney, Clyde Cook	10%
Book and lyrics by Otto Harbach and Oscar Hammerstein II	2%
Music by Jerome Kern	2%
A William A. Seiter Production	20%
A First National & Vitaphone Prod.	25%

WHIRLWIND CAMPAIGN

By whirlwind campaign in this instance, we refer to a concentrated drive for a box-office record, bringing into play the augmented advertising mediums you would usually employ, doubled and tripled, together with every other exploitation medium that can constructively hook up with these units. "Sunny" is the biggest picture you have ever played. That is a fact you must sell to your public in the most convincing way you have ever sold anything.

BILL LIKE A CIRCUS

The posters and other accessories on "Sunny" are of strictly big-time calibre, the liberal use of which is bound to accentuate the importance of this wonderful attraction. Beg, borrow and steal every stand location in town. Plaster every available 'spot' with the smaller posters. Lithograph every empty window. Bill the limit with window cards. Herald the town like it has never been heralded before.

SUPPLEMENTARY BILLING

Don't be satisfied in grabbing off every standard poster location. Send out a "bucket brigade" along the highways, the site of buildings under construction and being dismantled, barns, fences and every available spot where a snipe can be posted. For this campaign get out type one and three sheets with copy similar to following:

Everything Is
SUNNY
in Detroit
because
**MARILYN
MILLER**
is at the
STRAND
In A Great Big
Wonderful Show

Get out tack cards with same copy and "hit" every post, tree and spot

available. No matter where a son turns let your "Sunny" meet his gaze.

PLACE CARD

This unit in itself establishes class. Deliver generous supplies of neatly executed place-cards bearing copy suggested here, to managers of principal hotels, and headwaiters of your leading restaurants and cabarets. These should be welcomed on account of the gesture of friendliness these cards embody for their guests and patrons. The usual complimentary parties are in order and arrange that in the case of hotels, these cards are placed in each mail box or under the glass top of desk in rooms and in restaurants at the plate of each patron. Here is your copy:

WE LIKE TO FEEL
YOU ARE OUR HO
GUEST, BECAUSE YOU EN
JOY THE GOOD THINGS IN
LIFE. APPRECIATE OUR
EFFORTS TO PLEASE AN
OUR PERSONAL PLEAS
IN MAKING YOU WELCO
MIGHT WE SUGGEST FOR
YOUR FURTHER ENJOY
MENT, THE WITNESSING
OF THAT HIGHLY RECOM
MENDED ATTRACTION,
MARILYN MILLER IN "SUN
NY" AT THE STRAND THE
ATRE. THE MANAGEMENT.

With a slight alteration of copy, these cards are ideal for taxis and bus lines, also as counter cards in leading stores and smart shops.

PAPEE BAGS

An additional angle is furnished here, namely supplying one or more grocers with a few thousand standard sized paper-bags carrying the following imprint:

THANK YOU. CALL AGAIN.
IN FURTHER APPRECIATION MIGHT WE MAKE A SUGGESTION THAT WILL MAKE YOUR SHOPPING EXPEDITION ALL THE MORE PROFITABLE. BY A MEANS SEE MARILYN MILLER IN "SUNNY" AT THE STRAND.

NOVEL LOBBY STUNT

Cut out the head of Marilyn Miller from the 24-sheet. Mount it on compo board. If you have a public-address system, put the loud speaker behind the cut-out head, and the microphone in the manager's office or the box-office. Station an usher at the speaking end of the device to say:

"Hello, everybody, Sunny's here. And Marilyn Miller makes her irresistible. 'Sunny' is full of joy, full of romance, full of smiles, full of the kind of entertainment that made 'Sally' your favorite picture. Don't forget to see Marilyn Miller in 'Sunny,' with Joe Donahue, Lawrence Gray, O. P. Heggie, Inez Courtney, Clyde Cook, Barbara Bedford and Judith Vosselli. It will be shown at this theatre for one week beginning next If you want a new thrill, don't miss 'Sunny.'"


If it is possible to get this address put onto a record, it will save you much trouble. However, it is a good stunt no matter how you work it.

USE AT LEAST FIVE OF THESE IDEAS! IDEA A TICKET SELLER!

HERE IS THE MOST SURPRISING AND EFFECTIVE THROWAWAY EVER OFFERED FOR EXPLOITATION

"SKIRITERS"
(Sky-writers)

Actual size 5 1/2 x 8 1/2 inches



TOUCH LIGHTED CIGARETTE TO SMALL BLACK STAR

MARILYN MILLER

In A Bigger, Brighter Better Picture Than "Sally"

with
JOE DONOHUE
LAWRENCE GRAY

A First National & Vitaphone Picture

THEATRE IMPRINT

BEFORE
and
AFTER



TOUCH LIGHTED CIGARETTE TO SMALL BLACK STAR

MARILYN MILLER

In A Bigger, Brighter Better Picture Than "Sally"

with
JOE DONOHUE
LAWRENCE GRAY

A First National & Vitaphone Picture

Sunny

THEATRE IMPRINT

The lighted end of a cigarette touched to the black starts a trail that burns out

"S-U-N-N-Y"

MYSTIFYING! SENSATIONAL!
ABSOLUTELY HARMLESS!

They'll be the talk of the town.

How to Use Them:—

1. Hand them to your patrons as they leave the theatre, for several days before the opening date.
2. Give them to choice neighborhood stores, who will devise many ways of dispensing them, to arouse public interest.
3. Your mailing list is a splendid medium for distribution.
4. Have one of your ushers hand them to the general public on a busy corner of your city.

They can be had for quick delivery, at \$10.00 per thousand, C.O.D. You can have them imprinted by your local printer. (or) A rubber stamp with imprint of playdates, will be furnished for 75c. additional.

Not available at your exchange, must be ordered direct from Phillips Displays, Inc., at 40 East 21st St., New York City.

NEWSPAPER CONTEST

A contest conducted through the columns of your local newspaper to find **WHO HAS THE SUNNIEST SMILE IN TOWN** is one that an editor will be glad to run.

In presenting this contest to your local editor do so with the thought in mind that you have something he wants. It is a great circulation builder that he can't afford to overlook. Undoubtedly he will want you to stand a share of the prize money. That is an arrangement that you will have to work out with him, your share of the expenses depending entirely upon the duration of the contest and the kind of backing the newspaper will give it.

Can't you just see a full page layout of smiling heads from the girls who not only want to win the contest but like to see their picture in the paper? And can't you see the crowds around your lobby looking over the clippings from the newspaper that you will have on display?

Here is a natural if there ever was one. Make it the big shot of the exploitation gun that is going to send "Sunny" to the highest gross you've had in years. It might cost you some money to put it over but will more than repay you with the business resulting therefrom.

Read the above item over again. Make sure you understand it. Get your proposition all set—dash over to the newspaper office now and put it over.

GREATER PRINCESS
TOLEDO'S FAMILY THEATRE

Begins Tomorrow

Brightest Spot In Town!

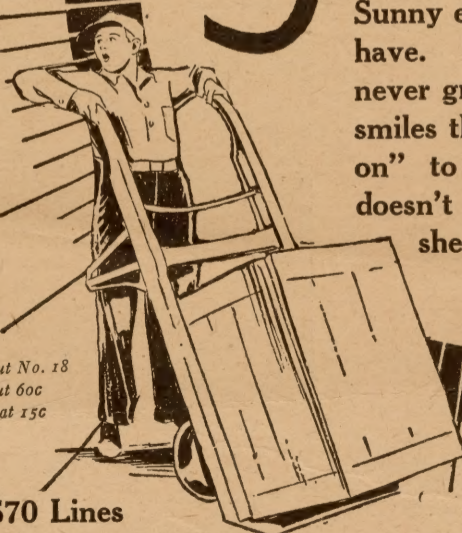


Marilyn
MILLER

Invites you to the greatest show this side of life! Come out of the cold and into the warmth of her radiant charms. She's better than "Sally" as

SUNNY

Sunny eyes that can't behave. Sunny lips that never grow cold. Sunny smiles that flash a "come on" to a husband she doesn't want and a boy she couldn't get!



Cut No. 18
Cut 60c
Mat 15c

570 Lines

A FIRST NATIONAL & VITAPHONE HIT

with
LAWRENCE GRAY
JOE DONAHUE
O. P. HEGGIE
Inez Courtney
Clyde Cook
Barbara Bedford

ANOTHER NEWSPAPER CONTEST

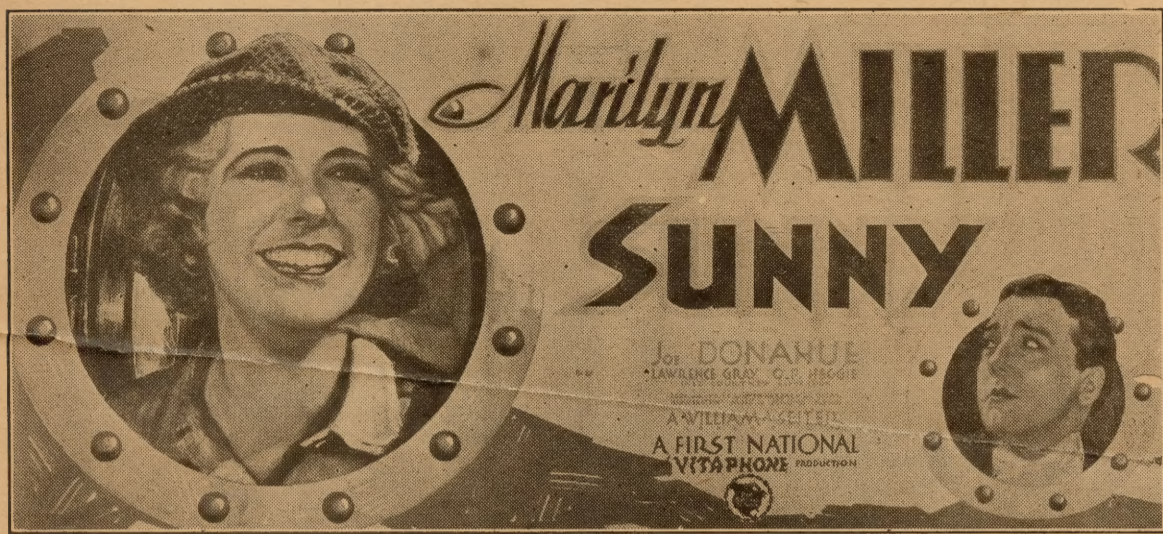
After you've got the contest TO FIND THE GIRL WITH THE SUNNIEST SMILE set with one of your papers, dash over to your next best newspaper and sell them this contest:

You will supply them with a still showing Marilyn Miller in a dancing costume. The newspaper will print this picture every day and ask the readers to suggest in drawings the best costume for Marilyn Miller to wear when she breaks into high society as she does in "Sunny." Offer suitable prizes for the best suggestions, making prominent artists and designers the judges.

SEE LAST PAGE FOR
NOVEL
LOBBY
STREAMER

Order Plenty of Accessories

Here's The Smash 24-Sheet



On the preceding pages you will find a most effective way to make an unusual cut-out by utilizing the head of Marilyn Miller in the above stand. Try it. As a 24-sheet it is an exceptionally striking one. It is colored as follows:—

White background, with heads of Marilyn Miller and Joe Donahue in vivid, contrasting colors, star's name lettered in maroon with yellow outline; title in purple with light purple outline; balance of lettering in light purple; A First National Picture in red.



A Six-Sheet with Action

This is the poster that sells the lovers of action. By utilizing half your six-sheet stands for six sheets and half for two three sheets, you'll get over the love angle, the star angle and the action.



3-SHEET "B"
For Love Appeal



3-SHEET "A"
For Sex-Appeal

The More You
BUY
The Less They
COST
The Sliding Scale
Does It.

WINDOW CARD



ONE SHEET "A"



ONE SHEET "B"



SLIDE "A"



SLIDE "B"



A Large Size Herald



We are taking this space to illustrate the herald, because we believe it is one of the most effective you have ever had to exploit a picture. Size 4½ x 6 inches, yellow and purple on the cover, blue and yellow inside. Peppy, colorful, sales-getting, convincing. Double your usual order on this one.



Sliding Scale Prices of Advertising Accessories

1-SHEETS	
1 to 50	15c each
51 to 100	13c each
Over 100	11c each

3-SHEETS	
1 to 25	40c each
Over 25	36c each

6-SHEETS	
1 to 10	75c each
11 to 20	70c each
Over 20	65c each

24-SHEETS	
Up to 25	\$2.00 each
Over 25	1.75 each

WINDOW CARDS	
1 to 50	7c each
51 to 100	6c each
Over 100	5½c each

INSERT CARDS	
1 to 25	25c each
26 to 50	22c each
51 to 100	20c each
Over 100	18c each

HERALDS	
1M to 5M	\$3.00 per M
Over 5M	2.75 per M

PHOTOS	
11 x 14 Photos	75c a set (8 in set—colored)
22 x 28 Photos	75c a set (2 in set—colored)
Slides	15c each
Stills	10c each
Press Sheets	Gratis
Music Cues	Gratis

Your Lobby Is Important! Don't Neglect It! Here Are Some Ideas For Your Lobby Frames!

Do Something Different In Your Lobby Frames

Undoubtedly you have at least two lobby frames. Make each one sell a different angle of the picture. Of course, Marilyn Miller is the ticket seller, but there is much appeal in the balance of the cast and the action of the story. Follow this routine:—



Frame No. 1

Big head of Marilyn Miller in the following copy:

*Hello, Everybody!
SUNNY is here.
And Marilyn Miller
makes her irresistible!*

There is plenty of room indicated in the box to get over the unusual theme of the story, with copy taken from the ads.



Frame No. 2

Love scene of Marilyn Miller and Lawrence Gray, with the following copy:

Straight head of Marilyn Miller (from star set on "Sunny") enlarged, colored and arranged in layout as per the above illustration. The panel gives you plenty of space for copy which you can get from the ads in this press sheet. It gets over the beauty of Marilyn Miller very effectively.



Frame No. 3

Use illustration just above center of layout in a circle shape to represent the sun (Still S-166). An orange background with wavy lines radiating from the circle to the end of the frame. Insert heads of the entire cast in the rays, using the following copy:—

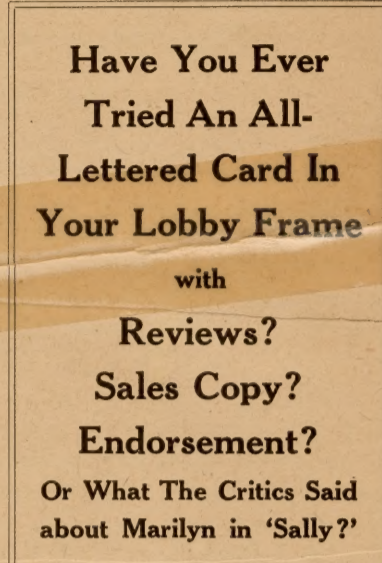
"A husband too much and sweethearts too few. That's 'SUNNY'"



Frame No. 4

Enlarge still No. S Pub. A38 to the full size of the frame. Use complete billing on a cut-out blue panel with white and red lettering.

He couldn't resist the radiance of her charms or the sunshine of her smile.



Frame No. 5

A hand lettered card makes just an attractive display in your lobby frame as does an illustrated one. Besides, it's unusual. Of course, it must be lettered carefully and colorfully. Your artist can make an unusual design out of your copy. Try it! Get copy from ads in this press sheet.

And Now For Your Newspapers!



She marries the wrong man to get the right one. Practices on one to make her perfect with the other. Just an unblushing bride trying to make a go of "it".

MARILYN MILLER
Your new screen sweetheart, in
SUNNY

Bigger, Better, Brighter Than "Sally" with

JOE DONAHUE LAWRENCE GRAY

O. P. HEGGIE — INEZ COURTNEY

A First National & Vitaphone Picture

WARNER BROTHERS

STANLEY NOW SHOWING

Cut No. 8 Cut 40c Mat 10c

200 Lines

NOTE

In presenting your complete newspaper campaign in this press sheet, First National Pictures, Inc., has analyzed each news story with descriptive italic copy under each head. We have also listed the lineage under each advertisement.

—Press Sheet Editor.

Comedy Dominates 'Sunny' Lines Despite Romance of Story

(Advance Reader featuring entertainment value of story)

Humor is the keynote of Marilyn Miller's starring production, "Sunny," which comes to the Theatre on as a First National and Vitaphone production.

"Sunny" was Miss Miller's famous stage success. The lines and situations fairly sparkle with wit, while through the whole story of the little circus bareback rider and dancer, who marries someone else in order to be able to follow the man she loves from England to America, has a tender background of romance.

"Sunny" is something decidedly different in screen fare. Miss Miller offers several new novelty dances, with Joe Donahue, imported from the stage, as her partner, but there is no chorus dancing in the picture.

Lawrence Gray, O. P. Heggie, Judith Vosselli, Clyde Cook, Barbara Bedford and Mackenzie Ward are among those in the cast. William A. Seiter, one of Hollywood's most famous directors, acted in that capacity on "Sunny."



Eclipses All of the screen's brightest romances

Inimitable! Irresistible!

MARILYN MILLER
outshines the brilliance of "Sally" in
SUNNY

An unblushing bride with a husband too many and sweethearts too few. With

JOE DONAHUE LAWRENCE GRAY

O. P. HEGGIE — Inez Courtney

A First National & Vitaphone Picture

WARNER BROS.

METROPOLITAN

Cut No. 34 Cut 40c Mat 10c

214 Lines

You'll Find Enough Features In This Press Sheet To Get At Least One In Every Sunday Paper!

VERSATILITY AND BEAUTY COMBINE TO ASSURES MARILYN MILLER'S FAME

Dancing, Singing Star Has Added Comedy And Acting To Her Abilities. Needed All Her Talents For "Sunny" Role

(Sunday Feature. Plant way in advance of your playdate to catch Sunday edition before your opening.)

No actress in recent years has achieved such fame, success, and such world-wide acclaim after having made but one picture as has Marilyn Miller.

Her rise to the pinnacle of talking picture stardom is one of the sensations of the industry, and yet it was not unexpected by those who know her, or those who have followed her stage career.

They had tremendous faith that she would do just what she did when she appeared before the cameras in "Sally," which has been applauded by more fans the world over than any other talking picture.

VERSATILE!



Cut No. 19 Cut 15c Mat 5c

No actress on the screen or stage can match the versatility on Marilyn Miller, star of "Sunny" at the Theatre. She sings, dances, emotes, clowns to perfection. Her dances include everything from the classics to the clogs!

Gray and Donahue Share Male Leads In "Sunny"

(Advance Reader featuring supporting cast)

Marilyn Miller, who comes to the Theatre on in "Sunny," has two leading men in this picture.

They are Lawrence Gray and Joe Donahue. Donahue is a newcomer to the screen, but is well known on the stage. He is red-headed and Irish and is one of the best eccentric dancers in the business. He acts as Miss Miller's dancing partner in a number of scenes in "Sunny." There is no dancing in the picture outside that of Miss Miller and Donahue. There is no chorus.

Lawrence Gray is one of the best known leading men on the screen, and has appeared opposite Gloria Swanson, Marion Davis, Colleen Moore, and a number of other stars.

O. P. Heggie, Judith Vosselli, Mackenzie Ward and Barbara Bedford are among those in the cast of "Sunny," which was adapted by Humphrey Pearson and Henry McCarty from Miss Miller's famous stage success. William A. Seiter directed.

Miss Miller is now appearing in her second talkie, "Sunny," and like her previous picture, "Sally," it is adapted for the screen from one of her famous stage successes. "Sunny," which is now showing at the Theatre, ran for three years in New York, and then for a long period on the road.

It is a story in which the plot and the player are so closely related that nobody else has ever, or would ever attempt to take the "Sunny" role. The picture, like the play, has a little bit of everything, singing, dancing—as only Miss Miller can dance,—tomfoolery, clowning, pathos, and romance, but above all it is dominated by Miss Miller's personality.

Many great stage actresses have assayed pictures with only indifferent success, never attaining the heights on the screen, or capturing the picture fans, as they did on the stage.

She appeared before "Sally." She has never even talked or sung before a microphone for the radio.

She approached her first screen work seriously, but with trepidation. She was not as sure as was Jack L. Warner, vice-president in charge of production for First National, who signed her on contract at one of the biggest salaries ever paid to a star, that she would "click."

She worked at "Sally" as few stars have ever worked before the cameras. She danced until she wore out her pumps, and her feet were blistered.

The result is too well known to be recounted again.

It was a much happier Marilyn Miller who filmed "Sunny," for now the uncertainty as to her future, and her reception by the public, was gone. She is today one of the greatest stars of the picture firmament, and "Sunny" has added brilliance to her fame.

There was a great spirit of play, of happiness, of clowning during the making of "Sunny" that was quite in keeping with this gay story. The "Sunny" set where William A. Seiter was directing Miss Miller, was one of the most amusing and happiest places in the studio.

What is the secret of Miss Miller's success? What is the cause of such instant fame and admiration the world over?

Those who have followed her career on both stage and screen says that it is due to a combination of many things. They point out that Miss Miller is not known as a star because she excels in any one field, and no other: she is far more than just a wonderful dancer.

She sings exceedingly well. She has beauty of face and figure. She has charm of manner. And above all she is a great actress.

All of these things have been woven together and inter-mingled to give her personality — real personality. She dominates every scene in which she appears. She is able to project her wistful, appealing personality directly through the medium of the screen to her audiences.

There is no question that she has established a new and definite type of screen personality, one which is



She wasn't so green, This grass widow

That was Art Plus a thing or two!

What a Girl!

25¢ till 1 pm

One husband's too many, Ten sweet-hearts too few. She tempted with kisses That burned through and through!

What a Show!



JOE DONAHUE LAWRENCE GRAY O. P. HEGGIE—INEZ COURTNEY A FIRST NATIONAL & VITAPHONE PICTURE

380 Lines Cut No. 3 Cut 40c Mat 10c

an imitation of no one else, which is neither the conventional flapper, nor the conventional and sweet type of heroine, nor the romantic figure. She is the first talkie heroine who accounted as definite parts of her personality as an actress her dancing and her singing.

"Sunny" fulfills every promise of "Sally." It is a greater picture, and one distinct and different from her former success. Lawrence Gray plays opposite her, and Joe Donahue, O. P. Heggie, Judith Vosselli, Clyde Cook and Barbara Bedford are in the cast.

MARILYN MILLER SCORNE FILMS IN SILENT ERA

(Personality Story of Marilyn Miller for pre-showing publication)

The most steadfast holdout against the lure of the films. That was Marilyn Miller's reputation on Broadway and along Hollywood Boulevard.

The dainty queen of musical comedy was for years beset by producers and their offers were large enough to turn the head of any young star. Certainly the salaries that they spoke of to tempt Miss Miller were sufficiently prodigious to have changed the mind of even the most adamant actress. But there wasn't enough money in the world to lure Marilyn Miller into the silent pictures. It wasn't until First National came along with a fat contract in one hand and, of equal importance, the Vitaphone in the other, that the "perennial holdout" would consider the films.

"I had no high hat attitude toward pictures," Miss Miller complained. "Some of my friends and acquaintances of the legitimate stage used to say that they never would go in the movies. That was never my theory. I enjoyed the movies, and was quite a fan. I had almost as many friends in pictures as I had along Broadway. Everyone who knew me knew about the offers that the old silent pictures had made, and it never was a question of money, for I must say that I might have been a very rich girl merely by signing for one picture.

"But I do pride myself on a certain independence. I have worked long and hard to perfect my own technique, which consists of a combination of my dancing, my singing, and my acting. Of course it was obvious in silent picture days that one of the three qualities upon which I had spent so much time had no chance in silent pictures.

"Now, if for some reason the cinema today could not let me dance or act, I still would be known as a girl who refused to enter pictures. The point I want to make clear is that all three phases of my work are mutually interdependent. There are actresses who make a specialty of singing, or of dancing, or of their histrionic talent alone. But in my case I have studied all three and my reputation consists of whatever mastery I have of the three phases.

"When the talkies came into being I knew that sooner or later I would enter pictures. What I had been waiting for had at last arrived, that is, a medium which would permit me to dance, sing and act as I always had done on the stage. First National made me an eminently satisfactory monetary offer, and I compared Vitaphone with all the other talking apparatus and decided Vitaphone was far superior. That was really what decided the whole thing, and I signed with First National."

Just how well pleased Miss Miller has been with her First National association is, perhaps, best demonstrated in her work in "Sunny," which comes to the Theatre on This is her second big talking picture, and in it she is supported by such well-known performers as Lawrence Gray, Joe Donahue, brother of the late Jack; Judith Vosselli, O. P. Heggie, Mackenzie Ward, Inez Courtney, Barbara Bedford and others. William A. Seiter directed "Sunny," and according to Manager of the Theatre, it is a sure hit.

Have You Ordered Your TRAILER From First National, Yet?

Small Ads, Large Ads, Halftones, Line Drawings, You'll Find Them All In This Press Sheet!

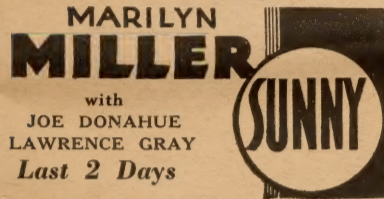
Here Are Your UNDERLINERS

Cut No. 30 Cut 20c Mat 5c



10 Lines

Cut No. 28 Cut 20c Mat 5c



14 Lines

Cut No. 25 Cut 20c Mat 5c



14 Lines

IF IT'S LOUD TOGS SEE O. P. HEGGIE

(A human interest reader. Place it after the opening.)

The loudest collection of clothing in Hollywood is owned by O. P. Heggie, the noted character comedian.

Heggie collected it for his role of Marilyn Miller's father, an old scamp manager of a circus, in "Sunny," her starring production now at the Theatre.

It consists of eight checked vests, three pearl derbies and one brown derby, six pairs of zig-zagged striped trousers, and coats which do not match. He also has fifteen big old-fashioned cravats, four heavy gold watch chains, and six stickpins.

Heggie is keeping the wardrobe as a permanent collection. He is very proud of it, and spent some weeks in gathering it. Previously the honors for owning loud clothes was a tie between Joe E. Brown and Sam Hardy.

Lawrence Gray, Joe Donahue, Judith Vosselli, and Clyde Cook are in the cast. William A. Seiter directed.



When she makes love the whole world sighs!

MARILYN MILLER in "SUNNY"

with JOE DONAHUE LAWRENCE GRAY O. P. HEGGIE

Now Playing ORPHEUM

A First National & Vitaphone Hit

Cut No. 9 Cut 20c Mat 5c

50 Lines

Marilyn Horsewoman

Marilyn Miller is an excellent horsewoman, and does some brilliant riding in scenes of "Sunny," one of the sequences featuring a fashionable hunt. Her three favorite pastimes are dancing, swimming, and horseback riding.

Daily Dance

Marilyn Miller, star of "Sunny" now at the Theatre, dances at least an hour every day in the year—whether she is appearing on the stage or screen or not. Constant practice is necessary for a dancer, as every muscle must be perfectly co-ordinated to give the effect of grace.

7-CAMERA BATTERY MISSES NOTHING IN "SUNNY"; EVERY SEAT A GOOD ONE

Old Argument, "Where To Sit?" Finally Ended With Mobile Apparatus

(Short, unusual feature)

Where do you like to sit in the theatre? For countless ages otherwise happy homes have been broken up for no other reason than that the man of the house likes the balcony seats while the lady likes the orchestra. Isn't it to the motion picture's credit that this threat against American home life has been eliminated?

For thousands of years entertainment consisted of watching persons perform in a certain area. If you were fortunate enough to be close to this entertaining area, so much the better; if you were in a position where male and female seemed alike you could hardly expect to enjoy the program.

Motion pictures, with its ingenious cameras, levels all audiences. An example of how a company plots a scene so that everyone in the theatre will catch the player's performance can be seen in First National's "Sunny," starring dainty Marilyn Miller, now running at the Theatre.

For the "Hunting Ballet" scene, the most difficult dance yet brought to the screen, there were seven cameras focused on Miss Miller, none of which duplicated the angle of the photography. From your distant balcony seat you see a twenty-foot Marilyn, dancing steps that are more apparent even at that distance

ing to note how this is done. A "triple dolly" shot, the first in the history of sound pictures, is responsible for most of the ballet's recording. A "dolly" is a camera mounted on rubber-tired wheels, prohibited since the advent of Vitaphone for the reason that the microphone could not be persuaded to accompany the camera and yet remain impervious to clickings and grindings not found in the script. For "Sunny," First National has perfected a camera that eliminates encasing the sound equipment in the old-fashioned cumbersome booths. The trick of the new camera lies in enclosing the camera itself in a sound-proof casing called a "blimp." It is this innovation that is mainly responsible for your closeups in the balcony seats.

When Marilyn dances the "Hunting Ballet" you will notice that while she is whirling on a straight line in the center of the ballroom, across the camera, you still are able to creep right up to the smile on her face and then fade away to a long shot that takes in the entire ballroom. This was done by taking the "three dollies" and setting them for medium, close, and semi-long shots. Thus, when the cameras "dolly" up and down the ballroom, pulled by rubber-soled property men, what you really are seeing is Marilyn standing still—as far as advancing on the camera is concerned—while the "dollies" come to her, a clear reversal of procedure.

One camera is stationary, above the heads of everyone, to take in the crowd shots. One shoots from the roof of the sound stage, and two are used for profile angles, one on each side. This makes a total of seven cameras employed to photograph what will emerge as three and a half minutes of film. Of course, none of the cameras contains the final negative. The gentleman in the cutting room pieces the film together from all the film shot on the scene and that is the reason why everyone in the theatre has a seat in the orchestra, balcony, front, back of the house, and both sides.

The photography on "Sunny" is quite in keeping with the production as a whole, considered to be the most advanced version of stage musical comedy yet transferred to the talking screen.



When "SUNNY" makes love, the WHOLE WORLD sighs. She's a flirting, tempting widow, making the best of "it".

Marilyn Miller in "SUNNY"

with ALEXANDER GRAY JOE DONAHUE O. P. HEGGIE

Begins TODAY

STRAND

B'way at 47th Street

Cut No. 11 Cut 20c Mat 5c

103 Lines

Inez Courtney, B'way Star Has "Weenie" Role in "Sunny"

(Personality Story on Inez Courtney for use as current reader.)

One of the prominent members of the cast of "Sunny," Marilyn Miller's starring First National and Vitaphone production which is now running at the Theatre, is Inez Courtney.

Miss Courtney is known as one of the cleverest of stage comedians. She was a hit in the stage production of "Good News," and practically stole the stage show, "Spring Is Here."

She is one of the cleverest dancers and singers on either stage or screen, in addition to being a comedienne, but she has no chance to show these talents in "Sunny," for the only dancing and singing is by Miss Miller and her partner, Joe Donahue. Each dance or song is used to tell the story, and is not rejected. There are no choruses.

Miss Courtney plays the role "Weenie," the little comedy English girl whom Joe Donahue leaves behind at Southampton when the rest of the troupe moves to America. Joe marries Sunny in a nominal match, in order to get her into America, although he still loves Weenie. This is very hard to explain to Weenie—but it is explained in the end.

"Sunny" has an excellent cast. In addition to the aforementioned, O. P. Heggie, Lawrence Gray, Clyde Cook, Barbara Bedford, and Mackenzie Ward are in support of Miss Miller.



Marilyn's back! To make you laugh — to make you cry — to make you cheer like you did when you saw "Sally."

She's a grass widow, but not so green when it comes to making love. And how she makes love with Joe Donahue and Lawrence Gray as the willing victims.

A First National & Vitaphone Picture

Marilyn



with LAWRENCE GRAY JOE DONAHUE O. P. HEGGIE Inez Courtney Clyde Cook A Wm. A. Seiter Prod.

375 Lines

Cut No. 21 Cut 60c Mat 15c

ADS THAT WILL MAKE

OLYMPIA

Broad and William Street

Everything Is SUNNY Now!

Because Marilyn Miller is back with a bigger, better, brighter show than "Sally"!

If she doesn't steal your heart as an unblushing bride, she'll positively ravish you as a rollicking frolicking

YOUNG WIDOW

A care-free — free-loving

GAY WIDOW

A naughty - but - nice — plenty of spice — never grow cold

HOT WIDOW

See "Sunny"! Be Sunny! She'll be here for a full week.



Which? Half Ton

First National rec and supplies both sty are wise, you'll use movie page is crammi —and half tones if y line cuts. Take you press sheet. They ar

"SUNNY," MARILYN M NEW PICTURE, LAURELS

Distinct Picture Gives Proper Back Talents in Sing in

JOE DONAHUE SEEN AS S

Others in Supporting C
Delight Enthusia st

(Prepared Review, story above the ca with your 1-

Sparkling in its comedy and Marilyn Miller, "Sunny," the version of the stage play, opened Theatre. From the lines of Ma there seems to be but little

"Sunny" is something dist no conventional lines. Taken success, which ran for the screen is essentially a c personality of Miss Miller, the bareback rider in a little circ at Southampton is loved by all, bu loves Tom—Lawrence Gray—whom she had met in past years. He is society and is just sailing from Southampton with his fiancée.

The story then moves on, in a delightful manner that is half seri ous and half-tomfoolery, to a trans atlantic liner. "Sunny" smuggles herself aboard by mistake. One of the highly entertaining sequences is the dock scene, where Miss Miller is in overalls and is mistaken for a stevedore. It is a fine bit of clown ing, and proves the star to be a comedienne of the first water.

The picture introduces to the pub lic a new screen name, that of Joe Donahue, brother of the famous Jack. Joe is as Irish as his name implies. He, of course, goes to America on the same liner as does O. P. Heggie, "Sunny's" raspa father and manager of the Joe marries Marilyn just to help her and to help her get in the United States. Joe is a splendid dancer, and makes a very able partner for Miss Miller in a couple of tap dances and an adagio.

"Sunny" is unusual in that, although there are several dances, there is no chorus. There are several songs, including the famous "Who." One of the most amusing



Come Early and Avoid The Crowds

MARILYN MILLER SUNNY

with LAWRENCE GRAY — JOE DONAHUE
O. P. Heggie — Inez Courtney
A FIRST NATIONAL & VITAPHONE PICTURE

600 Lines

Cut No. 20 Cut 80c Mat 20c

Kicks Out of Role

Marilyn Miller, clad in some old overalls, does some excellent clowning and pantomime comedy in "Sunny," now at the Theatre. She even gets a swift kick as a stevedore, and takes it with grace! Many stars would have d for a double.

Fan Mail Lead

Marilyn Miller is reported to get more fan mail than any other stage star. It keeps the postman busy forwarding her mail because she so frequently commutes between New York and Hollywood. She is now appearing at the Theatre in the Vitaphone version of her famous stage success, "Sunny."

Marilyn MILLER in "Sunny" with JOE DONAHUE LAWRENCE GRAY O.P. Heggie, Inez Courtney NOW! STRAND



Cut No. 26 Cut 40c Mat 10c

56 Lines

SUNNY

By W. W. Hood

She wasn't so green—this grass widow knew
That loving was art—plus a thing or two
Each man had told her, his love was true
And now she knew how green grass grew.

Off with the old love—on with the new!
One husband's too many—ten lovers too few.
Lips thirsted for kisses, as grass for the dew
While the green grassy grass it grew and grew.

Men tell this Widow—"There's a nest for two
In a green grassy meadow, we'll love and coo
I'm off all the others—just me and you"
And that she knew was green grass too.

She's green no longer, but a grass widow gay,
Making hey-hey while the moon shines, love while she may

Never forgetting youth fast fades away.
And fires grow cold, grass becomes hay.



Warner Bros. METROPOLITAN

Cut No. 24 Cut

56 Lin

MAKE YOUR B. O. SUNNY

One or Line?

al recommends both—
th styles of ads. If you
ll use line cuts if your
rammed with half tones
s if your page is full of
e your pick from this
ey are all good!

—Press Sheet Editor.

YN MILLER'S
URE, ADDS NEW
ELS TO STAR'S FAME

Av. Banal Lines,
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ing, Dancing

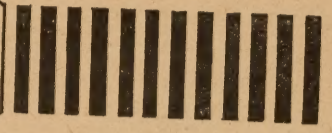
SUCCESSOR TO JACK

Cast Also Excel to
stic Audiences

w, featuring the
cast. Place it
movie editor.)

Price
Policy
Here

WARNER BROS.
METROPOLITAN



4 Times as
good as
"Sally"

Because "Sunny" has four differently delightful Marilyn Miller characterizations!

A daredevil circus performer!

A flirting, teasing, tempting grass widow with a boy-friend in every sport!

A society belle who makes the four hundred look like forty cents.

And Marilyn herself—as you like her—in gowns as captivating as her personality—in a romance as sunny as her smile!

See "Sunny"! Be Sunny. You'll remember it until Marilyn returns again!

What A Girl!
What A Show!

ly." a picture type. It follows Miss Miller's famous stage "Sunny" on the talking picture which is built around the numbers as the "divorce song." It is decidedly modern in trend. Miss Miller's singing, as always, has tremendous appeal and charm. The songs are very cleverly introduced by Director William A. Seiter. There is no stopping the story to inject a song. Instead each song fills an essential part of the story, and really serves in place of a good deal of dialogue.

The music of the picture is by Jerome Kern, America's foremost master of this kind of music. Several new pieces appear which were written especially for the screen version, and were not in the stage production.

The picture is splendidly cast throughout. Inez Courtney, a Broadway favorite, gives a splendid performance as a comedienne in the role of "Weenie." Clyde Cook is entertaining as usual. O. P. Heggie, stands out in his role without doubt one of the character comedians in the cast. Barbara Bedford, Judith Mackenzie Ward, Harry Hamilton Davidson, and many others complete the cast.

A adaptation of the story by Grey Pearson and Henry Williams A. Seiter deserves a commendation for his direction.

Marilyn

MILLER

SUNNY

in

Begins TODAY

LAWRENCE GRAY—JOE DONAHUE
O. P. Heggie — Inez Courtney — Clyde Cook

Book and music by Otto Harbach and Oscar Hammerstein II.
Music by Jerome Kern. A Wm. A. Seiter Production.

Cut No. 22 Cut 80c Mat 20c

600 Lines

Old American Custom

Two of the latest exercising and reducing machines, guaranteed to keep anyone healthy, are being used for the first time in the gymnasium sequences of "Sunny," Marilyn Miller's starring picture for First National, now at the Theatre.

These new machines are in the form of a chair—for those who prefer to take their exercise sitting down. They are built to give the general motions of the old-fashioned Model T Ford, and bounce, jostle, bump, and throw the sitter from side to side. The new machines are expected to prove a boon to people who formerly relied on the flivvers to give them all the exercise they needed.

KEEPS IN PRACTICE

Despite the fact that she is the most famous dancer on stage or screen, and has no rivals in this line, Marilyn Miller takes at least one dancing lesson a week. Her dancing instructor is Theodore Kosloff. A dancer must constantly work on her technique, and in addition is regularly working out new novelties. Miss Miller is appearing in "Sunny" at the Theatre.

Dancing Encouraged

According to dancing instructors throughout the country, Marilyn Miller has done more to create interest in artistic and graceful dancing than anyone else in recent years. She is now starring in "Sunny" at the Theatre.

Heggie's Role

O. P. Heggie, one of the best character comedians on the talking screen, has an important role, that of Marilyn Miller's rascally old father who manages a circus, in "Sunny," which is now showing at the Theatre.

Heggie Australian

O. P. Heggie has appeared on the American stage so long, and in so many different roles, that he has practically lost his British accent. He was born in Australia. In "Sunny" he is getting an opportunity to use it for the first time in years. He plays the role of the rascally old circus manager in "Sunny," starring Marilyn Miller, which is now at the Theatre.

DISLIKES TRAVEL

Although Marilyn Miller spends much of her time travelling between New York, where she is under stage contract to Ziegfeld, and Hollywood, where she is starred by First National Pictures, she does not like to travel, and hopes some day to be able to settle down in a home in the California coast. She has been travelling, largely in foreign countries, ever since she was six years old. She is now appearing in "Sunny" at the Theatre.



Marilyn **MILLER**

with
Lawrence Gray
Joe Donahue
O. P. Heggie
Inez Courtney

A First National & Vitaphone Hit

NOW! STRAND

Cut No. 29 Cut 40c Mat 10c

50 Lines

Every Story Is Captioned! Every Advertisement Is Measured! Just A First National Aid!

Another Donahue



Joe Donahue plays the same role in "Sunny" with Marilyn Miller on the screen as his late brother Jack did on the stage.

Cut No. 31 Cut 15c Mat 5c

Marilyn Miller Dances Sans Chorus in "Sunny"

(Advance Reader featuring Marilyn Miller)

Marilyn Miller dances into "Sunny," the Vitaphone adaptation of her famous stage success. Her first, "Sally," was one of the most popular pictures ever produced. Despite the fact that the dialogue was in English, the picture "packed them in" in practically every foreign country.

Miss Miller holds a unique place on the American stage. She is so outstanding as a dancer and as a light comedy opera star that has no competition. There is no other actress with her combination of talents who can challenge her supremacy. "Sunny" is a different type of picture from "Sally," but the same comedy prevails. Miss Miller introduced a number of novelties in dancing. There is no chorus in the picture.

Lawrence Gray, Joe Donahue, O. P. Heggie, Judith Vosselli and Barbara Bedford are among those in the supporting cast. William A. Seiter directed for First National.



Marilyn Miller

The personality princess laughing and loving her way through romance in

ALL WEEK "SUNNY"

with JOE DONAHUE LAWRENCE GRAY O. P. HEGGIE, Clyde Cook and a huge cast.

3 big Vitaphone Varieties

Cut No. 2 Cut 20c Mat 5c

64 Lines

Fat Girl's Varying Tonnage Arouses Ire of Director

(Here's a story with a comical twist. Pick your newspaper accordingly)

Nobody loves a fat lady, especially Director Bill Seiter who lost half of his few remaining hairs during the filming of "Sunny" because of one.

"Sunny" is a story of a circus built around the personality of Marilyn Miller as the bareback rider of the troupe. In order to make the circus background as authentic as possible First National scoured the country to collect a number of genuine circus sideshows. "Sunny" comes to the Theatre on

One of the necessities of any circus is a fat lady, and First National signed "Little Eva," weight 614 pounds at the time of her "weight test" to sit around and look just as a fat lady in a circus does look. One of the scenes involving "Little Eva" shows the buxom damsel on a scale. The barker is seen pointing to the scale's hand, which registers 614 pounds. Most of this scene was taken on a Tuesday, and at five o'clock Director Seiter dismissed the company until the following day.

Wednesday morning, with everything in readiness for continuing the scene, the fat lady stepped on the scale—and the hand jumped to 621 pounds, a gain of seven whole numbers!

Pandemonium reigned. Even a director is not allowed to cut off a lady's leg, and anyway, as Seiter said, "How do I know I could cut off suggestions were made. All sorts for 'Little Eva' were made. No food so that she could walk off, make her inhale helium, give her strong drink so that she would be light headed. It was no use, nothing was practical.

Then someone discovered that the scale could be adjusted, and the sun began to shine. When you see the scale register 614 in "Sunny" you should know it really is 621. Such deception!

Bel-air Scene of Riding Sequences

(Current Reader)

Beautiful Bel-Air, one of the most exclusive residence districts in America, was the scene of the filming of one of the most important sequences of "Sunny," starring Marilyn Miller for First National. The picture is now showing at the Theatre.

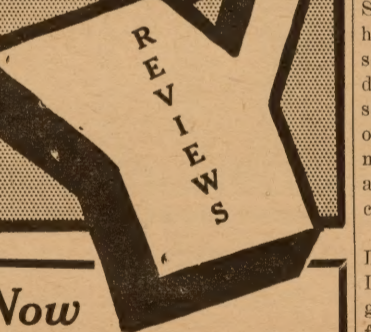
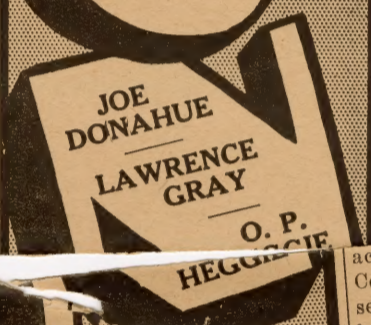
The scenes, in the story, take place at a fashionable mountain summer resort, which has a riding academy and a gymnasium as part of its equipment.

The Bel-Air stables, "where a horse is treated like a human being" were used for these scenes. The stables are a rambling ivy-covered, stone affair, resembling a millionaire's mansion more than a home for horses. It is here that the millionaires of Southern California come to take their rides over the bridle trails of the 10,000 acre Bel-Air estate. The exercise ground of the stables resemble a park.

A hundred and fifty extras, all of whom are excellent horsemen and horsewomen, appeared in these scenes with Miss Miller, Joe Donahue, Lawrence Gray, O. P. Heggie, Judith Vosselli, and Barbara Bedford. William A. Seiter directed.

Gray Former Salesman

Lawrence Gray, who plays opposite Marilyn Miller in "Sunny," now showing at the Theatre, started out to be a salesman. He got into the movies as a business manager, when a director suddenly discovered that he was a screen type. He rapidly became one of the outstanding actors on the screen.



Now STRAND

Cut No. 35 Cut 20c Mat 5c

158 Lines

Dances Away Fat

The easiest way for a woman to keep her weight down to normal and to acquire grace at the same time, is to dance, Marilyn Miller says. Many women find setting-up exercises a bore. Miss Miller recommends twenty minutes of dancing a day as the surest way to keep fit. She is now appearing in "Sunny" at the Theatre.

LAURA SEITER

William A. Seiter, who directed "Sunny," the First National picture now showing at the Theatre, is the husband of Laura LaPlante. They are one of the happiest couples in the film colony, and entertain a great deal at their beach home at Malibu. Marilyn Miller, star of "Sunny," and Miss LaPlante are fast friends.

A REAL STAGE CHILD, STAR AT FIVE WAS MARILYN MILLER, THE LEAD PERFORMER IN "SUNNY"

Sang, Danced As Tot With "Five Columbians," Her Family's Act on Stage

(A Personality Story for either before or during "Sunny's" engagement.)

Marilyn Miller, who danced her way into the Theatre on "Sunny," the First National Vitaphone version of her famous stage success, is no mere accidental claimant to fame.

Miss Miller has literally lived a life of dancing. She was born to the stage. Her mother and father were in vaudeville, and Marilyn was born "on the road."

Finding it difficult to take care of her after she began to grow up, at the age of four they sent her to her grandmother's home in Tennessee. There, little Marilyn Miller was taught to dance by the colored children.

At the age of five she knew toe dancing, much to her mother's amazement, for she had picked it up by herself. Her mother saw an opportunity to use the child in their vaudeville troupe. Some dancing lessons followed, and then the family opened in vaudeville at Columbus, Ohio in an act known as "The Five Columbians."

The course of the act did not run smooth. Reformers invoked theatre laws to prevent the tiny child from appearing on the stage. Child labor laws caused so much trouble that they decided to get billings abroad.

Marilyn was still under age and more trouble came up, so another European tour followed.

During the war Marilyn was the rage at the Embassy Club in London and was praised by the Prince of Wales. Lee Shubert saw her and engaged her for the Winter Garden, the beginning of her American success.

Since then she has been one of the most brilliant figures on the American musical comedy and revue stage. She has literally danced and sung her way to the heights of stage and screen fame. "Sally" was a tremendous hit, and "Sunny" was just as sensational a success. "Sally" was one of the most popular and biggest money-making pictures of the year, and "Sunny" is being hailed by critics as an even greater hit.

Miss Miller is supported by Lawrence Gray, Inez Courtney, Joe Donahue, Judith Vosselli, O. P. Heggie, Clyde Cook and Barbara Bedford. William A. Seiter directed.

Marilyn, Bebe Pals Despite Hollywood Cynicism

Miss Daniels Pays Call On Miss Miller, Ex-Wife Of Her Ex-Sweetheart

(Human interest story. Place it prior to your playdate.)

One of the visitors on the set where Marilyn Miller was filming "Sunny," which comes to the Theatre on , was Bebe Daniels. The fact created a ripple of comment in Hollywood, which is always alert to choice morsels of gossip.

Bebe Daniels and Jack Pickford were seen a great deal together from time to time, and there were rumors of an engagement. Then Pickford married Marilyn Miller.

Later they obtained a Paris divorce, following which Ben Lyon was seen a great deal with Miss Miller in New York and, when in Hollywood, talked to her many times over long distance.

Eventually Ben Lyon married Bebe, while Miss Miller became en-

Everything Is Sunny Now



Marilyn Miller and Alexander Gray in "Sunny"

Cut No. 32 Cut 15c Mat 5c

gaged to Michael Farmer, a wealthy young Irishman who passes much

answered during the visit Bebe made to the "Sunny" set. The two are close friends, and have been for a long time, and each wishes the other happiness in their respective prospective, marital ventures. stars have been among the most popular and sought after in screen and stage society.

"Sunny" is the First National and Vitaphone version of Miss Miller's famous stage production. Lawrence Gray, Joe Donahue, O. P. Heggie and many others are in the cast.



Marilyn Miller in SUNNY

Sunnier, Funnier Faster Than "Sally" with JOE DONAHUE LAWRENCE GRAY O. P. HEGGIE A FIRST NATIONAL & VITAPHONE PICTURE

Cut No. 3 Cut 20c Mat 5c

81 Lines

Remember! "Sally" Proved That Marilyn Miller Is The Screen's New Sweetheart.

THE BEST SHOW IN TOWN

MOSQUE



Marilyn
MILLER
IN
Sunny

Imagine Marilyn as a gay grass widow — making hey-hey while the moon shines. It's the biggest thrill you've had since "Sally." You must come over!

Book and lyrics by Otto Harbach and Oscar Hammerstein II.
Music by Jerome Kern.
A. Wm. A. Seiter Prod.

LAWRENCE GRAY—JOE DONAHUE
Inez Courtney, Clyde Cook, O. P. Heggie

A FIRST NATIONAL & VITAPHONE PICTURE

Famous Camera Expert Calls Marilyn Miller Perfect Subject

(A Sunday Feature in which Ernest Haller analyzes technicalities of movie photography.)

Marilyn Miller is the perfect camera subject, according to Ernest Haller, cinematographer, who is in charge of the actual filming of "Sunny," Miss Miller's second starring talkie, now at the Theatre.

Haller, who has photographed practically all of the notables of filmdom, and who was responsible for most of Rex Ingraham's photography abroad, states that there are not more than seven or eight people in pictures who achieve picture perfection.

"Ninety-nine people out of a hundred have more bad photographic angles than good ones," states Haller. "Every movie photographer knows that—and so does your family portrait photographer. Most experienced stars know their bad angles, and work various scenes around so that they do not appear in these poses.

"Marilyn Miller is the most perfect camera subject I have ever photographed. It is practically impossible to take a bad shot of her. Not only has she real beauty, but she has grace in every movement. There is rhythm about all her actions. You never catch her in an awkward pose.

"The only other actresses who come near to this type of perfection are Mary Astor, next to Miss Miller probably the finest photographic subject in pictures, Billie Dove, Loretta Young and Dorothy Mackaill.

The advent of the Vitaphone, according to Haller, has placed a tremendous responsibility on the photographer. A new technique had to be worked out to meet the handicaps brought on by the placing of the "mikes."

"Tremendous strides in camera work have been made in the past three years," says Haller. "These have not been due to any new lenses, or to improvements in the cameras, but for the most part they result from an increased understanding of lighting. The art of lighting a set had become practically fixed in silent pictures. A given set would be lighted in one of two or three ways—according to the technique of the cameraman.

"All that was changed when the talkies came. We had to tell our story in longer shots, and yet we had to have artistry combined with sharpness. We couldn't take a long shot with masses of light and shadow, giving an impressionistic effect, and then rely on moving in later with close-ups to tell the story. We now have to combine impressionism with action. We have kept the art, but made our figures distinct. This is the new technique of lighting. Camera work has improved fully a hundred percent in the last three years.

"We were tremendously limited in the first talkies, but now motion has been put back into motion pictures. The sound-proof camera booths handicapped us greatly, but now that Warner Brothers and First National have developed the 'blimps,' that is, sound-proof celluloid cages that fit snugly over the camera, we no longer need the booths. This enables us to give a far greater variety of shots and angles. We can move a camera right up in the face of star, or shoot directly over a person's shoulder, which could not be done when the cameras were encased in cumbersome booths. Improvements are constantly being made, and many of these are appearing in the new wide-film cameras. In these Vitaphone cameras all the gears, for instance, run in oil, and save for big close-ups, where the camera is practically under the 'mike,' no cover of any sort is necessary to deaden the noise."

Haller has photographed many of First National's most lavish productions during the past three years. He was chief cinematographer on "Sunny," which William A. Seiter directed.

MARILYN IN CARICATURE



Marilyn Miller looks just as delightful as ever in caricature as she does in "Sunny," now at the Theatre. The usually wicked pen of caricaturists has not been harsh with our new screen sweetheart. Who could be, after they had seen her at the in the First National and Vitaphone Picture with Lawrence Gray and Joe Donahue.

Cut No. 27 Cut 30c Mat 10c

New "Vamp" Type

Judith Vosselli is known in Hollywood as the new type of screen vampire, the old type of screen vamp having gone out of style. Miss Vosselli plays her roles with much more subtlety than the vamps of the Theda Bara regime. She is appearing in "Sunny," which stars Marilyn Miller, now at the Theatre.

(Your editor has a spot for this squib)

What! No Chorines?

There are four songs, two dances and no chorus girls in Marilyn Miller's starring comedy-romance "Sunny," now playing at the Theatre. S'funny how times change—so quickly!

Have You Ordered Your TRAILER From First National Yet?

HARD ON SHOES

Marilyn Miller, star of "Sunny," now at the Theatre, literally wore out two pairs of dancing pumps for scenes in "Sunny." Although the dances only last a few minutes on the screen, it required several days to film them, as they had to be shot from many angles, and each dance had to be done a number of times. Miss Miller presented William A. Seiter, the director, with the worn out slippers as a souvenir of the picture.

BLUE SLIP MEANT CHANCE FOR LAWRENCE GRAY'S BEST BREAK

After College He Got Business Department Job And Was Fired, But Same Day He Was "Just the Type" for Film Part

(Personality Story, very newsy, for placing during run of picture. Excellent copy for newspapers with weekly "sections.")

Lawrence Gray, who plays a leading role opposite Marilyn Miller in "Sunny," got into the film business by accident.

He never had any intention of becoming an actor. Gray, following his graduation from college, was working for a San Francisco firm as a travelling salesman. While in Los Angeles a friend convinced him that there were many business opportunities in pictures.

He went out and got a job in the business department of Famous Players-Lasky, and before long he had become a unit production manager.

Then came a very dull season, and many employees were let out. Gray

was among those who got the blue slip. Just as he was wondering what he was going to do next, one of the directors happened to see him.

"Just the type for a role in my next picture," he said. Gray thought he was kidding, but the director was serious. A screen test resulted, and Gray was put under contract as an actor. One of his first pictures was "Are Parents People," which Mal St. Clair directed. He also played opposite Gloria Swanson in several pictures. Some of his important recent work has been opposite Marion Davies.

He is considered one of the best leading men on the screen and Marilyn Miller was delighted when he was chosen for the leading role opposite her in "Sunny," the First National and Vitaphone version of her famous stage success, which is now running at the Theatre.

"Sunny"

Her Sweetie Her Hubbie

Marilyn Miller

Lawrence Gray Joe Donahue

Cut No. 23 Cut No. 15
Cut 15c Mat 5c Cut 15c Mat 5c

Bill The Names In The Supporting Cast. They Are Worthy Of Real, Big Space!

"Sunny" Captures Marilyn Miller's Whole Repertoire

Lovely Star Sings, Dances,
Clowns and Emotes Through-
out Picture

(Place this story in advance of
your playdate.)

All of Marilyn Miller's art as an actress, a dancer, and a singer come to the fore in "Sunny," the First National and Vitaphone version of her famous musical comedy which ran for three years on Broadway.

Miss Miller is today recognized as the outstanding star of musical comedy, and is one of the brightest luminaries in filmdom. Her picture,

"Sally," broke all box office records for the year, and "Sunny" is being hailed as an even greater success. It comes to the Theatre on

There are four songs and three dances in "Sunny," but there are no ensemble choruses. All the dances are by Miss Miller alone, or accompanied by the versatile Joe Donahue, of the Irish smile, who played with her on the stage.

The plot of "Sunny" bubbles over with humor, romance, and tomfoolery, and gives complete play to all of Miss Miller's varied accomplishments as well as to her beauty and her vivid personality.

One of the strongest casts of the year has been assembled by Director William A. Seiter for "Sunny." It includes, in addition to Joe Donahue, Lawrence Gray, O. P. Heggie, Inez Courtney, Judith Vosselli, Barbara Bedford, Clyde Cook, Mackenzie Ward, and many others.

"A REAL TROUPER" SPOTS "A REAL TROUPER" IN MARILYN MILLER AFTER A HARD TEST

Highest Compliment Of Show
Business Given Her During
Mother's Illness

(Excellent human interest fea-
ture for Sunday Section or Spe-
cial Movie Section. Plant way
in advance of your playdate.)

What is a "trouper?" The question is often asked by those outside the theatrical profession. And theatrical people find it hard to answer in concrete terms.

Yet in the mind of people of the stage the term is well defined. "She's a real trouper" is about the highest compliment that can be paid an actress.

In lieu of specific dictionary defi-

nitions of the word stand out a thousand instances, big and small, which have stamped people of the show world as "trouper."

Marilyn Miller is a trouper. Born to the stage, and spending her childhood and young womanhood in the theatre, she has proved her right to the title of "trouper" in a score of ways.

But her greatest test came during the filming of her starring production, "Sunny," at First National Studios. "Sunny" is now at the

The big scene of the picture is the hunt ball, where "Sunny," played by Miss Miller, dances. It is a lavish and beautiful scene. Several

hundred technicians were necessary to handle the details. Hundreds of extras of the best type were present. The wardrobe department had spent weeks in obtaining or making the necessary costumes.

All this meant overhead. It was an expense, but one which was justified to obtain the scene.

The night before Miss Miller spent most of the time in a Los Angeles hospital, where her mother was lying dangerously ill. The doctors said that she might die at any time. She lived through the night.

At nine o'clock the next morning Miss Miller was on the set in costume. But she told William A. Seiter, the director, and Hal B. Wallis, co-executive at First National, in charge of production, the situation.

They immediately offered to call off the shooting and dismiss the technicians and the hundreds of extras if she desired to go to the bedside and be with her mother.

Miss Miller refused to have them do this. In the realm of the theatre, "the show goes on." And, being a trouper, she was unwilling, even in the face of tragedy, to fall down on her part of it.

The filming started. In the hospital an attache sat by a telephone connected with the First National set, ready to summon Miss Miller at once if the end appeared near for her mother, Mrs. Caro G. Miller.

Meanwhile, the orchestra played lively music. The gay throngs moved to and fro on the sets under the bright glare of hundreds of lights.

Before the cameras Marilyn Miller danced with all the grace that has made her world-famous. She smiled, she flirted, she was wistful and appealing, as each scene required. She was Marilyn Miller at her greatest.

And then after each scene she called the hospital for news. Slowly the long day, under the intense heat of the lights, were on. Each hour, each minute Director Seiter expected that a summons from the hospital would interrupt the work and cause the day's shooting to be called off.

He marvelled at Miss Miller's fortitude, at the fact that her anxiety and grief which was at her heart produced no visible demonstration in her work.

At last the final scene was taken. The sequence was over.

"That's all. Cut," said Seiter. Immediately there was a scurrying of extras toward the dressing rooms. Electricians began tearing up the cables for the lights and microphones. But at one side of the great stage Miss Miller sat slumped in a chair, in a state of near collapse. Body and mind had carried on until the final scenes, but the let-down proved too much.

Someone ran for water and someone else summoned the nurse from the studio first aid department. But the latter was not necessary. In a few moments Miss Miller had pulled herself together, and shortly afterward hurried from her dressing room to a waiting car which was to take her to the hospital to receive reports of slight improvement in her mother's condition.

When she had finally been taken from the set it was practically empty. Only a few workmen and an old watchman remained. The watchman was an old time actor, in years gone past a figure on the stage. Today he spends his declining years guarding sets against vandalism, remaining during the long hours of the night on the vast lonesome stage with his memories of the past.

As Miss Miller left he nodded his head in approbation, and said, half to himself and half to a group of workmen nearby:

"She's a real trouper."
It was a compliment that money could not have bought.

Starts Friday
Marilyn

MILLER

Your new screen
Sweetheart



Marilyn's Here!

Brighter, Better, More
Radiantly Beautiful
Than Ever Before

See her dance! Hear her sing!
See her ride round the sawdust
ring! See her in rags! See her
in styles! See her in tears! See
her in smiles! See her in the most
wonderful romance the screen has
ever shown.

PALACE
Continuous at Popular Prices

with
LAWRENCE GRAY
JOE DONAHUE
O. P. HEGGIE — CLYDE COOK
Inez Courtney—Barbara Bedford
One of the Greatest of All
First National & Vitaphone Hits

Cut No. 14 Cut 30c Mat 20c

624 Lines

30c
11:15 A.M. TO 1 P.M.
EVERY DAY
INCLUDING
SUNDAY

Have You Ordered
The
TRAILER
From First National
Yet?

If You Don't Use Trailer Service You're Missing Your Greatest Adv. Bet!

**Irresistible!
Irrepressible!
Inimitable!**
MARILYN

It might be YEARS before you'll see another picture like this!



The ONE show you must see. With the ONE star you wouldn't miss. Funnier, sunnier than 'Sally'.

Cut No. 10
Cut 40c
Mat 10c

A First National & Vitaphone Hit

**LAWRENCE GRAY
JOE DONAHUE**
Book and lyrics by Otto Harbach and Oscar Hammerstein II. Music by Jerome Kern.
A Wm. A. Seiter Prod.

STRAND
Beginning TODAY

240 Lines

A SCENE FROM "SUNNY"

Cut No. 16 Cut 30c Mat 10c



Above you see some of the action that supplements the comedy, romance and inimitable dancing that is drawing large crowds to the Theatre these days. Lawrence Gray (left) seems to be very much excited about something O. P. Heggie has said, while Marilyn tries to calm the young and excitable lover. O. P. Heggie plays the part of Marilyn's father. It doesn't seem quite diplomatic for a young fellow to incur the wrath of a prospective father-in-law, does it? Oh, well, as long as it all ends well, as it usually does in the movies these days. "Sunny" is one of the best pictures First National has ever turned out, and a worthy successor to Marilyn's "Sally."

COMPLETE CIRCUS FORMS REAL BACKGROUND FOR "SUNNY"

Audience Munched Peanuts, Drank Pop, Earning Salary As Extras; Elephants, Tigers in Cages Give Film Realism

(Special Sunday feature. Plant it well in advance of playdate to catch the Sunday edition prior to your opening.)

Circus days were in full swing at First National Studios, during the filming of "Sunny," now at the Theatre. Under the sweltering big tops all the glamor and glitter of the life of the sawdust ring was portrayed for the edification of a thousand spectators, — extras — who day after day sit eating peanuts and popcorn, and drinking pop (furnished free by the property department) while every detail of circus life is unfolded for the cameras and microphones.

"Sunny" was being filmed, Marilyn Miller's own "Sunny," one of her greatest stage hits, which ran for three years on Broadway. But in the talkies, instead of merely picturing the fringes of the circus, the concessions and the "green room" where the performers gather for their entrances and exits, the entire circus was filmed and recorded for moviegoers demand their realism. An entire circus—a continental circus—was gathered at the studio. There were lions and tigers. There were elephants, consuming their legendary quantities of water in these hot days, and occasionally spraying themselves with their trunks to keep cool. There were white-faced clowns, and black-faced clowns. There were trick horsemen, and Shetland ponies for the small children to ride—at ten cents a ride. The ten cents in this case was mythical, for the children were extras, who were actually being paid to see a circus day after day!

But the great attraction was "Sunny" herself, Marilyn Miller, riding about the ring in ballet costume atop of a big white horse, caparisoned in silver. Her charms and skill were explained by a walrus-moustached ringmaster, with a frock coat and a hat and a long whip, the white horse. Outside were the side shows. A real sword-swallower swallowed a real sword, while the audience applauded and the cameras recorded the scene. Yet the gentleman was a real artist in his line, and sword swallowing was not a fiction. The trick is done by the performer training himself to pass the blade down his epiglottis to a point near his stomach.

There was the fire eater, who ate real fire — another fact that will probably be credited to movie trickery although it is actually done for the benefit of the American peasantry in the hinterland regularly during the summer by the various side show performers in circuses which tour the land. There was the fat lady, who tipped the scales at 614 pounds borrowed for this picture from one of the concessions at Venice, the Coney Island of Los Angeles. And there was the human skeleton, who regularly appears in pictures, but usually as a comedy policeman. He took to pictures fifteen years ago after a lifetime in the circus, because he wanted a bungalow where he could settle down instead of moving from town to town. He is married to a plump lady, who sits under an umbrella on the set and watches him with proud admiration.

There are two Hawaiian Hula Dancers — "direct descendants of Hawaiian royalty." There was Bosco, the dog-faced boy, an admirable creation turned out by the make-up department. There was the lady snake charmer, with a bundle of done-up hair, who had crammed an over-plump form into a pair of faded pink tights, and who tried to charm her audience even as she does her reptiles, but with less success. She was borrowed from the snake farm concession on the Long Beach pier.

And through all the din, and as a background to Marilyn Miller's charm and laughter, was the English voice of "Peters," otherwise O. P. Heggie, who got a decided kick

out of playing the role of "Sunny's" father, and manager of this little circus which is supposed to be showing at Southampton, England. He is an unscrupulous old rascal who would like nothing better than to see his beautiful daughter married to Wendell-Wendell, owner of the circus, and a very stupid Englishman of the better class who spends his life in trying to think up a joke all by himself.

And through the cries of "step right forward and watch the little lady closely," and "Right this way—the cane you ring is the cane you win, and the cane you carry away," came the sounds of William A. Seiter's voice, directing scenes, calls of the mixers for microphones to be moved, shouts of "Quiet Everybody," which seemed to be a signal for more noise on the part of the circus performers, and less from the actual workers, and calls for "A.C." and requests to "Roll 'em Over."

"Imagine it," said an extra watching the performance, to one of his fellows, "After working five days at five dollars a day in that last picture, and having to jump off the boat into the water thirty times, all I per is to sit here drink lemonade, eat peanuts, and watch this! Pretty soft, I call it!"

Yes, sire, circus days were happy days for everyone concerned at First National Studios during the filming of "Sunny," for movie people are just like other folks when it comes to circuses.

WEDDING AT SEA IN "SUNNY" IS PRETTY RITE

Marilyn Miller Wears \$2,000 Veil and Train. Irene Rich's Daughter a Bridesmaid

(Plant this story in advance of your opening)

One of the most beautiful and unusual weddings ever performed before the cameras was filmed and recorded at First National Studios.

The wedding is one of the scenes in "Sunny," Marilyn Miller's starring production. It is a wedding on shipboard, on a great transatlantic liner, Miss Miller and Joe Donahue being the principals. "Sunny" comes to the Theatre on

The scene, taking place in the ship's dancing salon, was participated in by five hundred people, including the smartest dressed of Hollywood extras. All of the gowns were especially created by Edward Stevenson, designer of film fashions at First National.

A wedding at sea is always performed by the captain, as it was in this case. A retired naval officer, versed in all the customs and traditions of the sea, played the role of the captain.

The marriage ceremony varies widely from ship to ship, and nation to nation. The liner in "Sunny" is supposed to be a British vessel, so the actual marriage service carried on a White Star liner was obtained.

The ceremony is short and very simply worded, in the blunt language of the sea, and is not of a religious nature. The principal formality afterward is the recording of the fact in the ship's log, and the signing of the report by the captain, the pair who are married, and witnesses.

Among the beautifully gowned bridesmaids was Frances Rich, daughter of Irene Rich, who is a bit of a fellow her mother Rich was working on an adjoining stage, playing the role of the mother in "Father's Son." Judith Vosselli and Barbara Bedford also played the roles of bridesmaids. Miss Miller wore a beautiful gown, with a veil and train ten feet long of old lace. It is valued at \$2000. "Sunny" is the screen adaptation of Miss Miller's famous stage success. William A. Seiter directed.

"SUNNY" HORSES COOLIDGE KIND; VOLTS JOLT 'EM

(Advance or Current Reader)

There is a troop of six horses in "Sunny," Marilyn Miller's starring production for First National, which comes to the Theatre on

But not one of them moves a foot or lets out a whinny during the entire picture.

They do, however, turn a few wheels.

The explanation is that they are horses of variety made famous by ex-President Coolidge during his tenure of the White House.

They are automatic exercise horses of the latest type, and they are used in the gymnasium scenes of "Sunny," forming a background to the tap and adagio dances done by Miss Miller, and Joe Donahue, who performs them with her.

Taking a leaf from Mr. Coolidge's little joke-book on the White House newspapermen, when he sent the boys out to look over his new "riding horse," one of the outstanding practical jokes of the studio was to take visitors and unsuspecting technicians on the "Sunny" set to see the "troops of horses."

Lawrence Gray, O. P. Heggie, Mackenzie Ward, Inez Courtney, and Barbara Bedford are among those in "Sunny," which is the Vitaphone version of the famous stage play in which Miss Miller starred for three years on Broadway.



For Months you've been hoping, wishing, praying for another 'Sally'. Here it is!

MARILYN
MILLER
in
SUNNY
LAWRENCE GRAY
JOE DONAHUE
REXY
Now Playing

Cut No. 12 Cut 20c Mat 5c

81 Lines

See Pages 2 and 3 For Unusual Novelties To Help You In Exploiting "Sunny"

It's Sunshine Week At The
EARLE

Hello Everybody
Sunny's Here

and
Marilyn Miller
is twice as good as she was in "Sally" as
"SUNNY"

with
JOE DONAHUE
LAWRENCE GRAY
O. P. HEGGIE, CLYDE COOK
A Wm. A. Seiter Production

Book and music
by Otto Harbach and Oscar Hammerstein II.
Music by Jerome Kern.

A FIRST NATIONAL & VITAPHONE HIT

Cut No. 7 Cut 40c Mat 10c
238 Lines

Biography of INEZ COURTNEY

Inez Courtney was born in Amsterdam, N. Y. Her father died when she was fifteen and the girl went to New York with the idea of becoming an actress. She did get a place in a vaudeville act which toured the United States. Back again in New York, and only sixteen, she got a position in the chorus of "Snapshots." She also did a specialty dance. Here she received the nicknames of "St Vitus," "Mosquito," and "Lightning" because of her small size and quick movements.

Next she played in "Broadway World" in a sister act with Gertrude MacDonald. After that came "Sweet Lady" with Alexander Gray in the leading role and she as comedian. Later, on the screen, they enjoyed the same positions in "Spring is Here" and "Song of the Flame."

In "Good News" she made a tremendous hit and was induced to try her luck in the talkies. Her initial film role in First National's "Loose Ankles," proved her ability to register on the screen. "Spring is Here" followed and then "Song of the Flame," "Bright Lights" and "The Hot Heiress" soon to be released. She is appearing currently in "Sunny" at the Earle Theatre with Marilyn Miller.

"Sunny" Favorite

"Sunny" is Marilyn Miller's favorite play. She appeared in it for several years on the stage, and personally prefers it to "Sally," the enormously successful picture in which she made her screen debut. "Sunny" is now showing at the Earle Theatre.

HEGGIE SUPREME IN HARD ROLES

(Biography)

O. P. Heggie's great performance as the cantankerous old uncle in a wheel chair in "The Bad Man" on the stage led directly to his entry into Hollywood as one of its foremost character actors. It also led to his playing the same role in First National's Vitaphone production of "The Bad Man" and "Peters" in "Sunny" with Marilyn Miller, another First National and Vitaphone picture.

Heggie was born in South Australia, of Scotch parentage. His parents still run the ranch on which he was born. He was educated at Whinham College, South Australia, and after a spell in a law office left home because of parental objections to his becoming an actor.

Since that time Heggie has appeared in more than one hundred plays in New York and London, and has travelled in every country on the Continent. He has also acted as a director of plays with various companies.

He entered pictures in 1927 in the role of Sir William Gower in "The Actress." His outstanding screen role before "The Bad Man" for First National was King Louis XI in "The Vagabond King." Other pictures in which he has appeared include "The Letter," "The Mysterious Dr. Fu Manchu," "The Wheel of Life," "The Mighty," "One Romantic Night" and "The Return of Dr. Fu Manchu."

Heggie is exceedingly fond of outdoor sports, including sailing, riding, golf and tennis. He has several dogs and horses at his home in Santa Monica, and if he were not an actor would prefer being a rancher.

TRUE BRITISH CIRCUS ATMOSPHERE NOT LIKE OLD AMERICAN ONE-RINGER

No Hot Dogs In English Version Troupe, They Prefer "Fish and Chips"

(Special Feature. Good for Sunday movie section or any newspaper with special movie sections.)

As the picture opens on the screen the camera pans down to a florid man weaving on a little red platform, and the first words of First National's "Sunny" are: "Step up and buy your tickets—the tickets are 'ere to buy and the show is 'ere to see—one shilling for the grytest show hever seen in these parts—Mamselle Sydie, she 'andles reptiles like as if they were 'er own children!"

The cry of the barker, the ingenious ingratiating appeal of the last of fakirs; who has not thrilled at the lurid word pictures painted by the loud-voiced man with the checked suit and phoney diamonds? First National brings to the screen at the Earle Theatre the authentic circus of ten years ago, the one ring coterie of clowns and bareback riders who lived in the glamorous age of the circus era, before the Barnums and Baileys venerated the romance with big business.

In America the one ring circus has gone. Here and there fitful troupes, imbued with the spirit that motivated their predecessors, spring up in the "sticks," but the competition of Vitaphone, automobiles and newstand literature sends them pell-mell to the sheriff and bankruptcy courts.

In England, however, one-ring circuses still struggle. It is in that locale that First National has set "Sunny," Marilyn Miller's stage success in the days when she danced at the New Amsterdam Theatre in New York. Then she danced with the late Jack Donahue, and now, in the screen version of the Jerome Kern—Otto Harbach—Oscar Hammerstein II musical comedy she pirouettes with Joe Donahue, Jack's brother.

In the setting of Kern music and Harbach comedy is the graphic picture of the Royal Circus, an impoverished company of freaks and comics who typify the actual shows current on the continent. Those who remember America's original one-ring circuses will find a few changes in the pleasures of their boyhood, but these are due to European innovations, not technical inaccuracy.

"Punch and Judy," originally created abroad, is a sideshow in the English circus just as it was in America. Fourteen puppets enact three playlets; an adagio dance, a drunk imitation, and a prize fight.

"Little Eva," the fat lady, advertised as "One Ton of Girly," but really nothing more imposing than 614 pounds; "Dr. Shivers," the living skeleton, six foot two in height and seventy pounds in weight. Director Bill Seiter actually drafted Dr. Shivers from a travelling circus in Texas.

"Sadie, the Wonder Snake Charmer," is exhibited on the brazen billboard as defying a thousand death-dealing pythons and cobras, all of whom, according to the painter's brush, are charmed by Sadie's lute and stand upright on their tails.

A gaudy "twenty-four sheet" proclaims "The Vanishing Lady" to be "the most mystifying feat of modern magic." A sleek and mustachioed maharajah is seen passing a hoop over a lady suspended in mid-air. On the poster next to this is "The Wild Man," with the face of the gentleman looking suspiciously like the maharajah, a fact which may be attributed to the artist's inability to draw more than one evil countenance.

Above the barker's head is the largest poster of all, a magnificent rainbow of color fashioned into Marilyn Miller toe dancing on a plumed white horse. The picture is crude but recognizable, as befits a one-ring circus, and Miss Miller's head is thrown back with a becoming smile and an utter disregard of balance. With amazing restraint the circus management has omitted attempts of breathless adjectives on the Marilyn Miller poster. Above the golden Miller head is the single

word, in orange paint, "Sunny," telling the world once and for all just who is the star of the troupe.

There are other features that no respectable circus would do without. "Flannel Mouth," the fire eater; one shoddy, moth eaten elephant, exactly the sort that this puny circus would have; a mangy lion, fed each morning with corn flakes soaked in milk because of the beast's lack of teeth, and a flea circus, which is usually located on the lion.

There are a few little things different from the circus familiar here. There are no—Lord! what manner of men these English be!—hot dogs! You may search from "Little Eva," to "Sadie, the Snake Charmer," but not a frankfurter will you discern in all of Great Britain's circuses. They just do not seem to be considered festivity delicacies abroad. Popcorn and red lemonade abound in plenty, and also little white wagons labeled "Fish and Chips." For some reason John Bull's subjects think little dried cubes of fish and slivers of oiled potatoes are superior to good American frankfurters, and First National, ever true to tradition and accuracy, depicts the circus audience munching on fish and chips.

At the far end of the lot is the ever present steam calliope, hoarse and strident, emitting soul searing blasts and clouds of vapor, assuring four counties at one and the same time that the circus has come to town.

And so it has. The circus is really here; not in the flesh, but better, with Marilyn Miller. Let the steam calliope ring out; "Sunny" has come to town!

BIOGRAPHICAL BRIEFS OF THE PLAYERS

Biography of LAWRENCE GRAY

Lawrence Gray first saw the light of day in San Francisco, Cal. He received his education in that city but was unable to complete it due to the war. He enlisted at the outbreak and did active service in the Navy. In 1921 he entered the motion picture business and was later made superintendent in charge of production for Famous Players' Long Island studio. Some time after the studio shut down and the young executive found himself sans a job.

He was determined however not to leave the motion picture business so he forthwith hied himself to Los Angeles. As a means of breaking into the studios again he listed himself as an extra—and started thusly his immensely successful career as an actor which led to a featured role in "Are Parents Responsible?"

His next two pictures were "Gloria Swanson in 'Stage Struck'" and "The Untamed Lady." Gray has at one time or another, been cast to support many of the leading feminine stars. He scored a big hit in "Marianne" starring Marion Davies.

Some of Lawrence Gray's most recent pictures are "Marriage by Contract," "Patsy," "Oh Kay," "Marianne," "Spring Is Here" and currently, "Sunny," the Marilyn Miller sensational success. He is five feet ten inches tall, weighs one hundred sixty pounds, has brown hair, is unmarried and his favorite sport is tennis.

Biography of JOE DONAHUE

Joe Donahue, featured comedian with Marilyn Miller in her new First National picture, "Sunny," is the younger of two famous comedians.

Like his brother, the late Jack Donahue, Joe was born in Boston, the exact date being January 3rd, 1903—ten years to a day after Jack's appearance upon this planet.

Emerging from the grammar schools of Boston at the age of fifteen, Joe went into vaudeville. In the following year he made his bow as a substitute for Jack in "Angel Face," and he went on being Jack's understudy and pinch-hitter for many seasons afterward. The second show in which he served in this capacity was "Always You." About this same period he spent fifty weeks with a tab show. And then he began to gain the footing in vaudeville which he has held ever since. But always he was at Jack's call; and during the run of the stage production of "Sunny" at the New Amsterdam Theatre, New York, he sang and danced opposite Marilyn Miller for two weeks continuously. The hand of destiny was in that fortnight, for it was at a Miller's suggestion that he was signed by First National for "Sunny" on the screen.

Joe Donahue always gives an impression of perfect physical relaxation—and this, he says, is the real secret of genuine Donahue dancing. When in New York he always makes his headquarters at the Knights of Columbus Club Hotel. He is unmarried.

Gym Instructor

Joe Donahue, Marilyn Miller's dancing partner in "Sunny," now at the Earle Theatre, plays the role of a gymnasium instructor. Some highly amusing scenes result when he is trying to reduce a group of fat women with exercise machines.

Fun At Sea

There is much comedy aboard a trans-Atlantic liner in "Sunny," which is now showing at the Earle Theatre with Marilyn Miller as the star.

HOLLYWOOD

Better
Than "Sally"

**MARILYN
MILLER**
"SUNNY"
LAWRENCE GRAY
JOE DONAHUE
A First National Hit

Now!
No
Advance
In
Prices!

The
Wonder
Show
With
The
Wonder
Star.

Cut No. 13 Cut 20c Mat 5c
75 Lines

Marilyn Miller Sings, Dances And Clowns Through A Love Story As Sweet As Herself!

GREATER PRINCESS TOLEDO'S FAMILY THEATRE



Marilyn MILLER

The New Sweet-heart Of The Screen in a bigger, better, brighter show than "Sally".

SUNNY

with LAWRENCE GRAY JOE DONAHUE O. P. HEGGIE Inez Courtney Clyde Cook A Wm. A. Seiter Prod.

She's Your Pride and JOY!

Cut No. 17 Cut 40c Mat 10c

254 Lines

MOST DISTINGUISHED EXTRA IS VETERAN OF 700 FILM BANQUETS

University Man, Globe-Trotter Kicks At Cold Food His Roles Compel Him To Eat; He Has Worn Out Countless Dress Suits, Top Hats

(Short feature on production sidelight.)

right up, folks, and meet the champion glutton for gustapunishment.

He is Adolph Faylauer, the most famous dress suit extra and bit player in Hollywood. He has eaten more movie banquets, drunk more colored water from champagne glasses, and worn out more dress suits for picture purposes than any other man in Hollywood.

Faylauer is Hollywood's most distinguished extra. When casting directors start to work to fill the places at a big banquet, a movie wedding, an exclusive dinner, or a fashionable foreign scene, they immediately put in a call for Faylauer.

He is so popular that casting directors long in advance—something that can't be said of most extras and bit players.

His most recent engagement was in the big scenes of Marilyn Miller's starring production, "Sunny," at First National Studios. He was one of the guests at the shipboard wedding. He was also one of those at the fashionable summer resort.

"Sunny" is now showing at the Theatre.

Faylauer has scarcely any time off between pictures, and he commands top prices for this sort of work.

In his ten years in pictures he has appeared in more than 700 films, and he has a complete record of the cast and director, and what he did in each one.

His selection is no mere accident. He is German by birth, and university educated. He speaks four languages perfectly. He has travelled extensively, and is the author of a large number of short stories which he writes under a pen name.

Because of his education and travel he fits perfectly into any fashionable scene.

Faylauer estimates that he has eaten more than 400 movie banquets. Now a movie banquet, be it known, is not one of those affairs you attend for one evening. Not at all. They usually last three or four days. Scenes have to be taken a number of times, and from different angles. Then there are many scenes necessary at each banquet table. And in each case the banqueters must eat.

"One eats something on the average of every half hour," he says.

IS MARILYN MILLER HIGH-HAT? 'NO!' SAYS DIRECTOR SEITER

Good Sport, Never Complained During Hard Task Of Long Dances, Long Acting Stretches; Most Democratic Star, Seiter Adds

(Personality story. Full of human interest. Good any time and any place. Excellent copy for newspapers with weekly movie "sections.")

A spirit of play, a democratic temperament, and an outlook and viewpoint that get the real joy out of life — those are the outstanding things of Marilyn Miller's character, according to William A. Seiter, the noted director.

Seiter directed "Sunny," the First National and Vitaphone version of Miss Miller's famous stage play.

"I had met Miss Miller before, but did not know her well," Seiter said. "A director always meets a new star who is to appear in one of his pictures with a certain amount of trepidation, because the work of the star means the success or the failure of his picture. Temperamental outbursts not only can be very costly as far as money goes, but they spoil the spirit of harmony and cooperation which is so essential to making good pictures.

"Some lady interviewer a year before, who couldn't see Miss Miller at the moment she wanted to see her, had spread the story that Marilyn was very 'high hat.'

"From the first day that we worked together on 'Sunny,' making tests, I discovered how ridiculous such an idea was.

Miss Miller is one of the most democratic stars in pictures. She has a fine sense of humor. She likes to clown on the set, and is constantly doing stunts which she knows will amuse those around her. She is full of life and fun—there is nothing of the haughty star about her. She is a great actress, and like most great people, is simple and democratic in her manner.

"Despite the arduous conditions in making a picture of this size and importance, despite the hours of dancing she had to do before the cameras, and despite the heat, I never once heard her complain, or

say anything to indicate that she was out of sorts. She is a real trouper, is the hardest worker in any company where she finds herself.

"Mrs. Seiter and myself entertained her and a number of friends, including some newspaper people, several Sundays at our home at Malibu Beach.

"I have never seen anybody enjoy herself more thoroughly. She is full of a sense of fun, and got as much entertainment out of games on the sand as any beach flapper.

"She did a dozen dances for the amusement of the gang on the beach—and this despite the fact that she had worked hard at dancing all week at the studio!

She loves dancing, and can't do too much of it. She has natural lightness and grace. She probably loves dancing because she does it so well.

"Marilyn Miller is a regular good scout. During some years in pictures as a director it has seldom been

"It is rather strenuous on the digestion, especially as the food, originally hot, soon gets cold.

Faylauer wears out on the average of four suits of evening clothes a year—all before the cameras. He wears them so much for screen purposes that he doesn't want to see one otherwise, and never goes out in real life in evening clothes. He estimates that he has discarded fifty top hats in the past ten years—where the average man rarely owns one, and and never wears that out.

He is always in demand for weddings, and has witnessed the screen marriage of nearly every movie hero and heroine in Hollywood. The shipboard wedding scene of "Sunny" was the most unusual fashionable wedding, he says, and Miss Miller's gown the most gorgeous he has ever seen. He is now greatly in demand for foreign version pictures. He likes picture work, he says, because it gives him ample time to write. He does not write about Hollywood, and keeps his pen name a deep secret.

AN UNUSUALLY ATTRACTIVE 54 LINE AD

THEATRE NAME



NOW! LAWRENCE GRAY JOE DONAHUE

54 Lines

Cut No. 4 Cut 20c Mat 5c

By dropping the lower rule or raising the top one, you can make this ad any size you want. Great for running after the opening.

The Brightest Show In Town Is At The EARLE A Warner Bros. Theatre 11th and Market Sts.



She runs away... marries a man she doesn't love ...loves a man she doesn't marry ... gets into a ton of terrible troubles ... and smiles, smiles, smiles all the way.

See "Sunny" Be Sunny!

Merry Marilyn Miller, the ONE star you must see in "Sunny," the ONE show you wouldn't miss.

with

LAWRENCE GRAY JOE DONAHUE O. P. HEGGIE Inez Courtney Barbara Bedford and Clyde Cook

Book and lyrics by Otto Harbach and Oscar Hammerstein II. Music by Jerome Kern.

A Wm. A. Seiter Prod.

Cut No. 6 Cut 40c Mat 10c

MARILYN MILLER SUNNY

One Of The Greatest First National & Vitaphone Hits 260 Lines

"Sunny" Is The Kind Of A Picture Showmen Like To Smash Across With Pep And Power!

Here's Your "Over the Exit" Banner



If you use an "over the exit" banner or sign, clip the above illustration and give it to your sign painter. Marilyn Miller's head should be worked up in the colors of the 24-sheet (you can cut it out of the 24-sheet and use it if it will fit) with brilliant orange rays for the background, with black, blue, purple or green letterings. Date panel should be white lettering on a blue background.

Pennants, Banners, Streamers, Sashes



24 inches by 30 inches, printed in one color on colored canvas, extra-heavy material that withstands all weather, gold fringe at the bottom.

PRICE

with crossbar \$1.25
with eyelets95



12 inches by 30 inches, in six different color combinations, with eyelets in each corner for easy suspension or stringing together, streamer fashion.

Price \$2. per dozen

FLAG BANNERS

For suspension from flag pole or at side of theatre, or across street. Sewed cloth lettering on bunting, strongly reinforced, weather-proof. Copy similar to banner illustrated above.

PRICE— 8 x 12 feet \$13. each
10 x 15 feet 18. each

75% extra for double banners (backed up)

SASHES

Beautiful Silk Sash for ushers and doormen, to be worn from shoulder to hip, printed blue on silver with silver fringe, contains title and star of "Sunny." Good for advance display.

Price \$3.90 per dozen

ORDER ALL BANNERS, PENNANTS, SASHES DIRECT FROM

MORRIS LIBERMAN
690 - Eighth Avenue New York, N. Y.

In no instances should the above be ordered from your First National Exchange.

A Sales - Getting LOBBY STREAMER

Can be stretched to 25 feet. Letters are 9 x 13. Can be seen for a block. On heavy cardboard in assorted colors.

Order Direct From

ECONOMY NOVELTY & PRINTING COMPANY
340 W. 39th Street, N. Y.



SUNNY



\$2.00 Post Paid

\$2.00 Post Paid

Not available from your exchange. Order direct from manufacturer.

MARILYN MILLER SCORES NEW TRIUMPH IN "SUNNY," HER BIG THREE-YEAR BROADWAY HIT

Petite, Dainty Star On Way To Greater Fame In Latest, Greatest Vehicle; Is Even Better Than She Was In "Sally"

(Prepared review, featuring Marilyn Miller and the cast above the story. Place it with your local movie editor.)

Marilyn Miller scores another triumph in "Sunny," the First National and Vitaphone production which opened yesterday at the Theatre.

The picture is a delightful romance, and abounds in some of the cleverest comedy that has come to the screen for a long time. It is easy to understand why "Sunny" ran for three years in New York with Marilyn Miller as the star.

"Sunny" has the quaint and glamorous background in its early sequences of a small circus, playing at Southampton, England. Miss Miller, in the title role, is a bareback rider and a dancer.

She is secretly in love with Lawrence Gray, a young society man whom she had previously met. He is intrigued by her, but does not realize that he loves her. He is engaged to a society girl and the party is sailing from Southampton for New York when he runs into Sunny's circus, and renews his acquaintance.

One of the highly entertaining sequences of "Sunny" is the scene where she escapes from a carnival wagon where her father, (O. P. Heggie) has locked her, in overalls, is mistaken for a dock worker, and is literally kicked onto shipboard, where she becomes a stowaway.

O. P. Heggie, the versatile character comedian, lends sparkle gaiety to "Sunny." His performance, as always, is of the highest calibre.

As the plot unfolds, Sunny marries Jim, played by Joe Donahue, in order to get into America. The scene then moves on to a fashionable summer resort where Jim has established a gymnasium.

Joe Donahue is a new name to moviegoers, but his winning Irish personality instantly establishes him as a coming figure in movie stardom. He is a brother of the late Jack Donahue, of stage fame. He sings and dances well, and is an admirable partner for Miss Miller. Lawrence Gray is highly effective in the ro-

mantic leading role opposite her.

But above all the picture is radiant with Miss Miller. There is a wistful glamour about this star has tremendous appeal. She has three numbers in the picture, an eccentric dance, a tap, and an adagio, and to anyone who saw her on the stage, or in her first talking picture, "Sally," no new praise need be added. There is nobody in the show business who dances with such grace and charm. She also sings several numbers. The "Divoree Song," a duet with Joe Donahue, is highly entertaining.

"Sunny" is very nearly the perfect picture for Marilyn Miller, even more so than "Sally." Through it all runs a delightful strain of tomfoolery. There is a clever supporting cast, including Judith Vosselli, Barbara Bedford, Clyde Cook, Mackenzie Ward, and Inez Courtney.

William A. Seiter, who has been responsible for so many First National successes, directed. The music by Seiter, who is unquestionably a great master at this type of composition. The original was by Otto Harbach and Hammerstein II, and the adaptation is by Humphrey Pearson and Henry McCarty.

If you liked "Sally" (and who didn't) you'll love "Sunny."

CATCHLINES

TWINKLING, LOVELY MARILYN MILLER IN HER GREATEST ROLE!

THE SCREEN'S GREATEST STAR IN A PICTURE OF LAUGHS AND LOVE!

SHE LOVED ONE MAN BUT MARRIED ANOTHER—AND THEN DANCED HERSELF INTO HAPPINESS!

WISTFUL CHARM, GRACEFUL DANCING, ROMANTIC APPEAL—MARILYN MILLER HAS THEM ALL IN "SUNNY"!

LOVE CAME TO THE LITTLE CIRCUS GIRL BUT SHE HAD TO MARRY ANOTHER TO BE NEAR HIM!

MARILYN MILLER IN HER GREATEST ROLE—BETTER THAN "SALLY"!

THE SCREEN'S LOVELIEST STAR IN A LIGHT-HEARTED PICTURE OF ROMANCE AND LAUGHS!

YOU'LL FIND HAPPINESS IN THE BEWITCHING FEET AND WISTFUL EYES OF MARILYN MILLER!

MARILYN MILLER HAS NO PEER ON STAGE OR SCREEN—SEE HER IN HER FAVORITE PICTURE—"SUNNY"!

WARD CLEVER

Mackenzie Ward, who plays the part of Wendell-Wendell in "Sunny," now at the Theatre, is known as one of the cleverest character comedians in Hollywood. His role is that of a very dull English nobleman who thinks he is a great wit. Marilyn Miller stars in "Sunny."

Cook Cockney

Clyde Cook has a highly amusing cockney role in "Sunny," which stars Marilyn Miller. It is a First National and Vitaphone picture, and is now showing at the Theatre. Cook handled a cockney role so well in "The Dawn Patrol" that he was immediately signed for a similar role in "Sunny."



MARILYN MILLER, First National and Vitaphone star, has twice deserted Manhattan's Broadway for the "talkies." Known as "The Darling of the Great White Way," she has appeared in more lavish musical successes, under the guidance of Florenz Ziegfeld, than any other star. Her film debut was made in her greatest stage success, "Sally," and she threatens to surpass this celluloid effort in a film version of "Sunny" which was also a Ziegfeld triumph, running for several seasons. As might be expected, Miss Miller's hobby is dancing. For outdoor recreation she favors swimming.

Everything
is
SUNNY
Now



Marilyn

MILLER in **SUNNY**



MADE IN U.S.A.

CONTINENTAL LITHO CORP. CLEVELAND, OH

Marilyn
MILLER IN **"Sunny"**

Never has any one picture embodied all the pure joy-giving value of "Sunny"! Poignant romance, clever comedy, and with it all the one and only Marilyn Miller. With this, her second masterpiece of artistry, the new Sweetheart of the Screen makes "Sunny" a word that means the world to you. Don't miss it.



LAWRENCE GRAY
 with
 JOE DONAHUE
 O. P. HEGGIE
 INEZ COURTNEY CLYDE COOK
 BARBARA EDWARDS JUDITH VOSELLI MARGUERITE WARD
 Book and Lyrics by OTTO HARBACH and OSCAR HANMERSTEIN II
 Music by JEROME KERN
 A WILLIAM A. SEITER
 PRODUCTION



A FIRST NATIONAL

and
VITAPHONE
 Present



SUNNY

Tom Warren goes with some friends to a circus in Southampton England, where he becomes infatuated with the bareback rider, Sunny. He does not recognize her, but they had met previously some ~~many~~ years before and she had loved him even then. This time its different as Tom is due to be engaged to Marcia Manners.

When his vacation is over and he must leave for America, Sunny disguises herself as a stevedore and slips aboard the ship, anything to remain near her beloved Tom.

The passengers learn that a stowaway boy has been found and contribute to pay for his passage. Then they discover it is Sunny and suggest she become an entertainer to help pay for her passage

As the ship nears America, a fellow passenger Jim agrees to marry Sunny in order for her to gain entry into the country. They are married and settle down in the new country not far from Tom. The marriage is now annulled according to plan and Sunny hopes life will be different. It is.... as Tom announces his engagement to Marcia.

Heartbroken Sunny plans to return to England. Tom is heart-sick when he hears the news and breaks his engagement to Marcia. Rushing to the dock, he finds Sunny just as she is about to board ship. He proposes to her and she accepts.

CAST

Sunny Marilyn Miller
Tom Warren Lawrence Gray
Jim Deming Joe Donahue
Weddell-Wendell MacKenzie Ward
Peters O.P. Heggie
"Weenie" Inez Courtney
Marcia Manners Barbara Bedford
Sue Judith Vosselli

Running time: 80 minutes

**Scanned from the United Artists collection at the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**



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